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BRITANNIC HOUSE
MOORGATE FAÇADE

BRITANNIC HOUSE: MOORGATE FAÇADE
Sir Edwin Lutyens, R.A., Architect



R.I.B.A. London Architecture Medal and Diploma

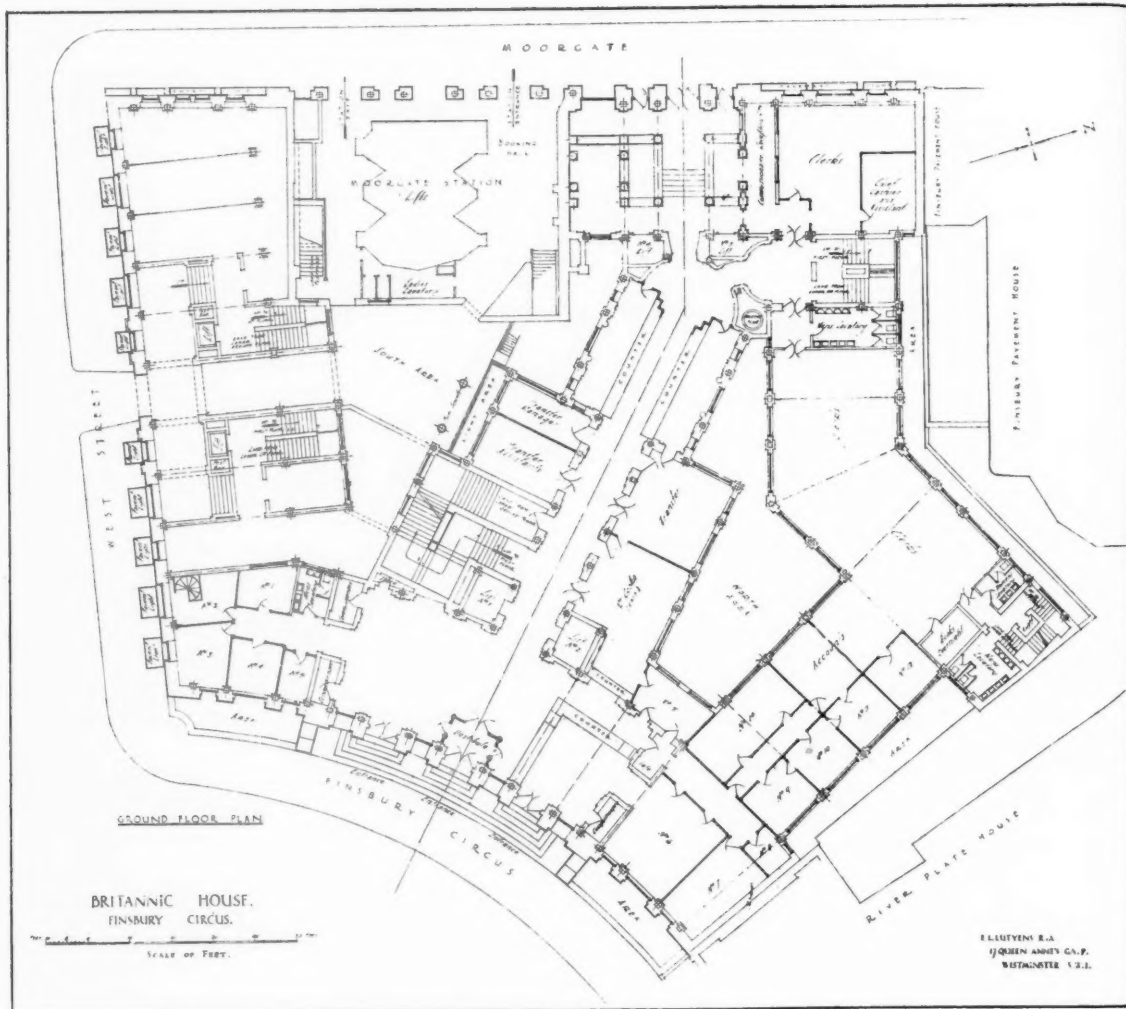
[Presented to Sir Edwin Lutyens, R.A., at the General Meeting on Monday, 15 November 1926.]

THE PRESIDENT: I have a very pleasant duty to perform, and that is, to present the Royal Institute of British Architects Medal and Diploma for the best street frontage and architectural building that has been completed within the three years ending in December 1925 within a radius of four miles from Charing Cross. The Selection Committee looked at a good many buildings in London, and considered a great many photographs and plans which were submitted to them, and after very mature consideration and an examination of the buildings they unanimously came to the conclusion that the best was Britannic House, erected from the designs of Sir Edwin Lutyens. It is quite unnecessary for me, in this room, to speak of the work of Sir Edwin Lutyens; it would be like painting the lily. I am sure we congratulate the Directors of the Anglo-Persian Oil Company upon having such a delightful building in which to carry on their work, and we also congratulate Sir Edwin. Britannic House is another addition to the fine commercial modern buildings of which London now possesses so many. We have with us to-night Mr. J. B. Lloyd, a Director of the Company, and Sir Howell

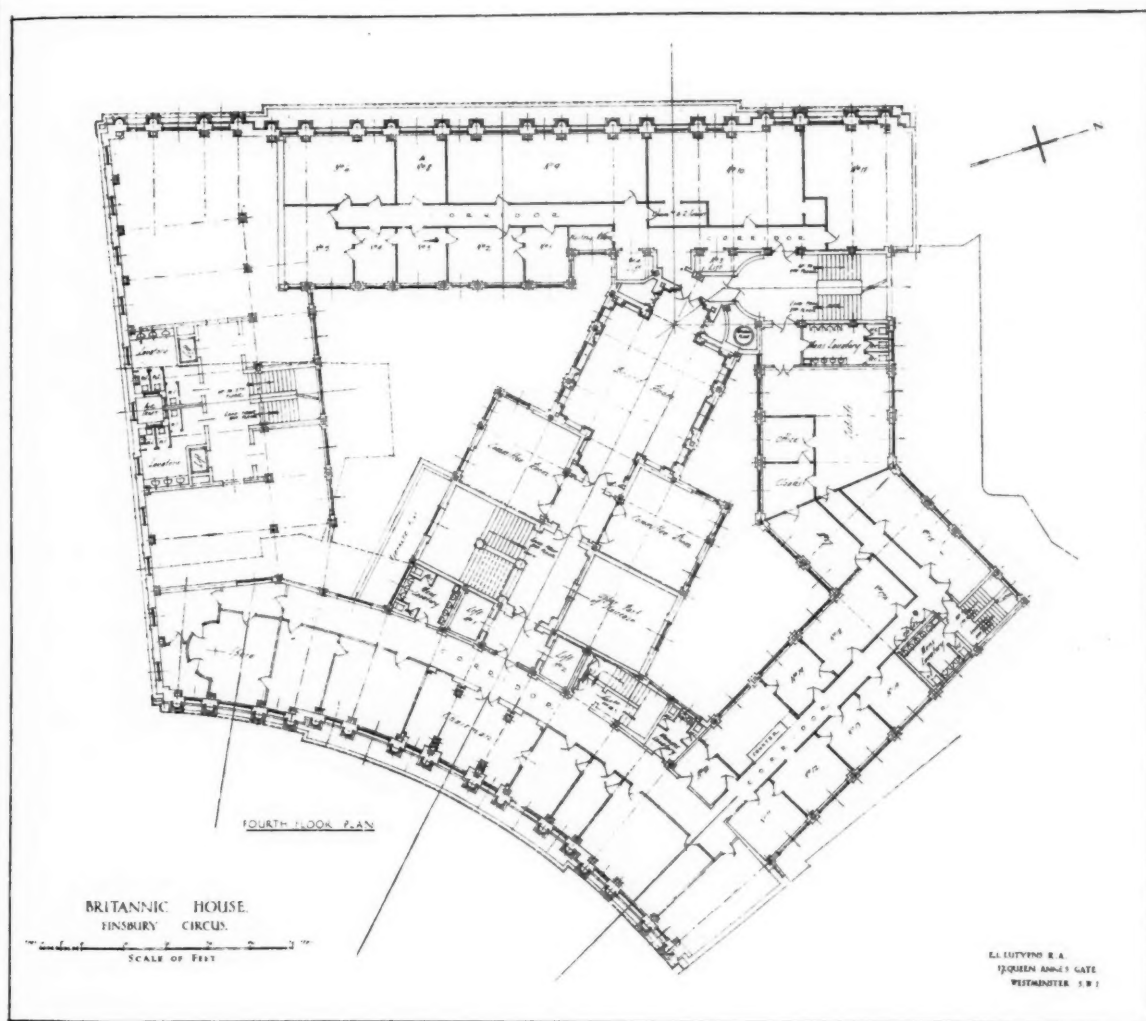
Williams, a Director of the firm of contractors of the building, and if they would like to say a few words we shall be glad to hear them. But before that I should like to present the Medal to Sir Edwin Lutyens.

The President then presented the Medal.

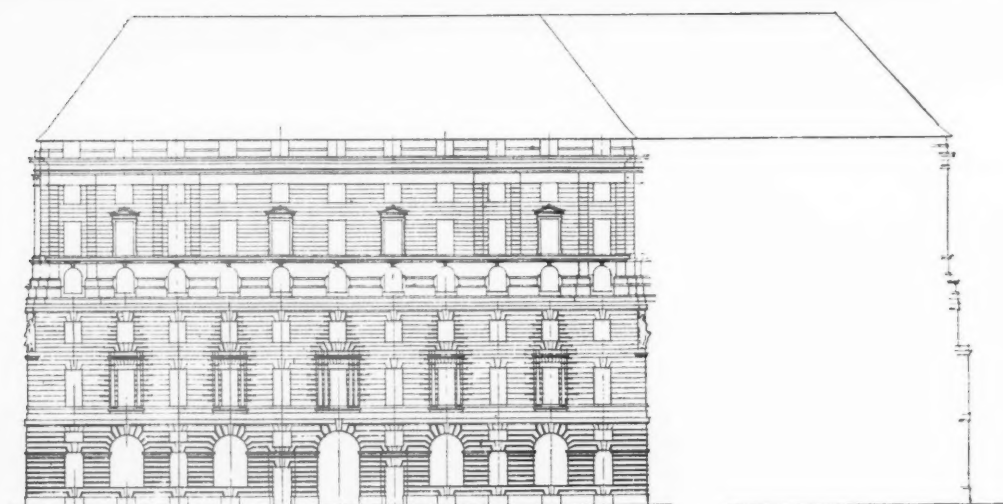
Mr. J. B. LLOYD: We are really indebted to Sir Edwin Savill for the suggestion in regard to our building. When we had acquired our site we went to him for advice, and he recommended us to go to Sir Edwin Lutyens and ask him to design a building for us. Some of you have seen the result. Not only have we got the building which has deserved the highest honour which any building can acquire, but we have got a building in which we can work with the greatest efficiency, and one in which our staff can be housed in the greatest comfort. In addition to that, we have an advantage which is, I think, perhaps less tangible but none the less real. It has always seemed to me that one of the great benefits which the students and pupils at our old Universities and old public schools derive is from their association with and residence in fine buildings. I think that we are deriving a benefit of the same kind. To me, personally, this building has



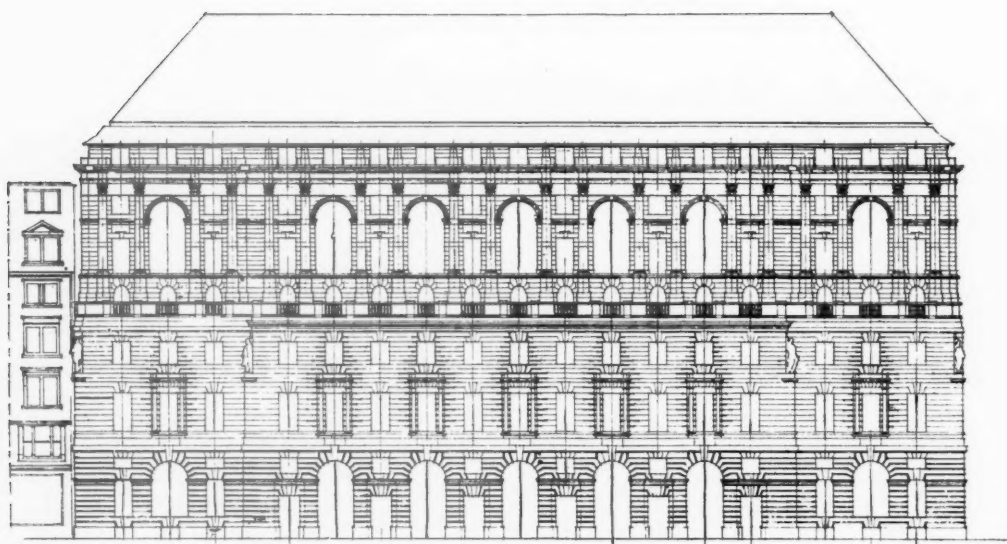
BRITANNIC HOUSE: GROUND FLOOR PLAN



BRITANNIC HOUSE: FOURTH FLOOR PLAN



BRITANNIC HOUSE : ELEVATION TO WEST STREET



BRITANNIC HOUSE : ELEVATION TO MOORGATE STREET



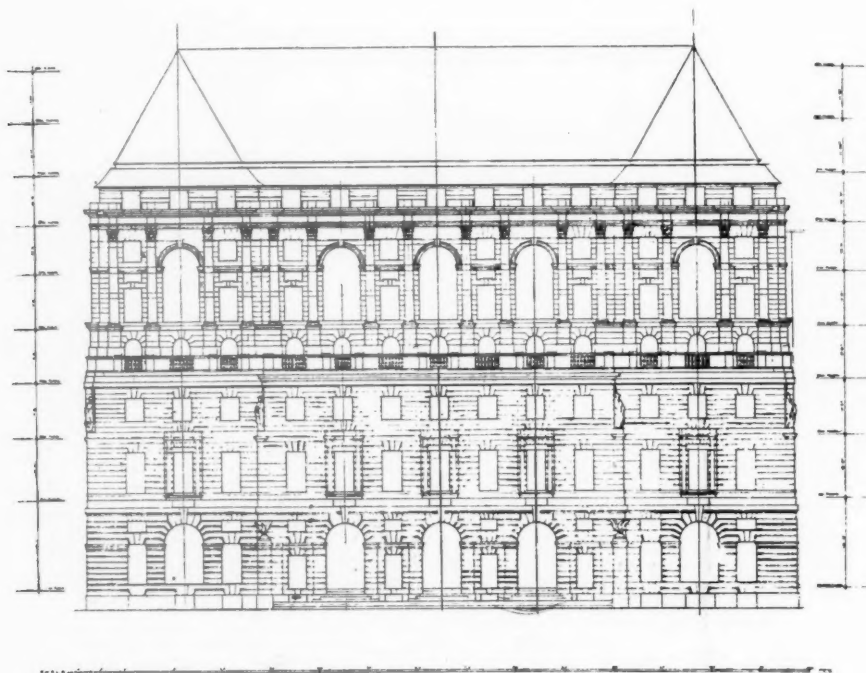
BRITANNIC HOUSE: FINSBURY CIRCUS FAÇADE

given two further advantages: first of all the pleasure of being associated with Sir Edwin Lutyens during the construction of the building and the personal friendship which I have derived from it and which I value, perhaps, most of all; and, secondly, the opportunity of joining you here to-night, for the purpose of the presentation.

Sir HOWELL WILLIAMS: As a builder—and I would like to emphasise the word in contradistinction to contractor—I am proud of having

been connected with this beautiful building. It has been a joy to work for Sir Edwin Lutyens. Sir Edwin has got the best, not only from his builder, but from his workmen, the craftsmen. He has established that bond of human sympathy between the architect, the builder and the craftsman which I like to see encouraged everywhere.

Sir EDWIN LUTYENS briefly and humorously thanked the Institute for the honour that had been conferred upon him.



BRITANNIC HOUSE: ELEVATION TO FINSBURY CIRCUS

Ur of the Chaldees

BY A. STUART WHITBURN, A.R.I.B.A., ARCHITECT TO THE EXPEDITION 1925-26

Illustrations reproduced by courtesy of the Trustees of the British Museum and the Museum of the University of Pennsylvania



FIG. 1.—THE ZIGGURAT BEFORE EXCAVATION, SHOWING THE HUGE MASS OF DEBRIS AND BROKEN BRICKS

IN Lower Mesopotamia, about half way between Busrah and Bagdad, lie the mounds which have been identified as the ruins of the ancient city of Ur of the Chaldees. All around lies the desert, dead level, monotonous and melancholy, stretching away, mile upon mile, as far as the eye can follow it, and like the sea melting into the sky at the horizon. Not a blade of grass is to be seen, not a living thing. It is truly a dead city; giving the impression of a giant molehill raised in a dried-up sea bed as one walks towards it, treading now and then on the shells which lie strewn on the sun-cracked clay surface of the plain.

The mounds of Ur are nearly two miles in circumference and rise about 20 feet above the level of the desert. They are strewn with broken bricks, debris and potsherds, covered in sand and furrowed and washed by the winter rains. At the northern end stands the great Ziggurat or temple tower (Fig. 1) which in its commanding solidity reigns supreme, defying not only man but Nature to destroy it. Seen from a distance against the blue sky, it appears to be floating in a lake, so strong are the reflections in the mirage below. This illusion seems to appear daily as a reminder of the years of the city's great fortunes when water really passed near its walls and the Euphrates flowed only two miles to the westward, supporting a great system of canals, irrigating the land and allowing ships to come up from the sea with produce and merchandise,

thereby making the city the most prosperous in the south. This old bed can be seen distinctly from the air although it is more than 2,000 years since the river took its new route fifteen miles to the east, and deprived the city of its support for irrigation and commerce.

Ur was not built in a day. About 2300 B.C. Ur-Nammu, and afterwards his son Dungi, brought her to the height of her glory with their wonderful architectural work. In the years that followed the city was destined to rise and fall, be sacked and restored, many times. We last hear of her about 400 B.C. when she was conquered by the Persians.

We passed through these and the intervening periods as we excavated the soil and gradually dug down into the mounds for enlightenment. The first trace of a late civilisation was found close under the surface soil, disconnected and meaningless, unfortunately, owing to the weathering of the mounds; but below appeared more walls and pavements, which, having been surveyed and photographed, were cut through to reveal yet earlier remains, each floor level reached being another page turned back in history.

In places as many as six levels were found, all of which we were able to date by inscribed bricks or other data found *in situ*. Sometimes the levels were close together, showing how the buildings were razed to the ground and afterwards levelled over, the walls being used as founda-

tions for a later reconstruction. At other times there were many feet between, the walls standing 6 to 9 feet high, and suggesting that the building through time gradually fell into decay. There was often a band of black charred remains stretching over the whole area. How long a story these mounds can unfold may never be known, but some idea may be gathered from the fact that at one spot where a trial dig was made, the III. Dynasty level, 2300 B.C., was reached 10 feet below the surface, and on digging down it was found that mud walling and bronze were still in evidence at 30 feet. At what level was the Stone Age? Where was the virgin soil?

It is amongst all this conglomeration of architectural remains that we find the mud tablets, objects and fragments, usually near the floors, which give so much information. Sometimes the inscribed tablets are found singly where dropped or thrown, often in heaps in their respective store rooms or libraries. Occasionally an object is found whole, hidden probably when the temple was attacked, but for the most part everything is broken and fragmentary, especially the stone statues, which it would seem, when too big to be carried off, were smashed to atoms by the invaders, so scattered are the pieces about the rooms and courtyards. Weeks after a broken object has been found the remaining pieces may turn up in other parts of the dig, and when cleaned and pieced together may be found to give meaning to an important and otherwise useless inscription.

It was not till the middle of the nineteenth century that the site of Ur was identified and excavations carried out for the British Museum by G. E. Taylor, then Consul at Busrah. During the latter part of the war, Dr. Hall proved that the site, if tackled seriously, would produce important results, and in 1923 the first joint Expedition was sent out by the British Museum and Museum of Pennsylvania University under the directorship of Mr. C. L. Woolley. Since then work has been going on steadily each season, and the Expedition has now completed its fourth year.

A rough survey of the site soon showed that it consisted of two separate and complete units: the sacred and the town quarters, the former occupying a quadrangular area in the centre of the mounds, with angles, which lie as usual, towards the cardinal points, the town proper lying outside this and in its turn surrounded by its superincumbent city walls. The mounds, being extensive, had to be tackled in parts, and it was decided at the start to confine the work to the temenos or sacred enclosure, it being presumed that this would produce the richest results in objects and buildings. The excavation of this has now been nearly completed, so that it is hoped soon to be able to produce almost complete plans of the city during what have been found to be its four chief building periods:

2300-2200 B.C., III. Dynasty of Ur. Ur-Nammu, his son Dungi and grandson Bur-Sin.

2100 B.C. Period of the Larsa Kings.

About 1400 B.C. The Kassite Period (Kuri-Galzu).

400 B.C. Neo-Babylonian Period. Nebuchadnezzar and his grandson Nabonidus.

On looking at the plan (Fig. 2), unfortunately the only small scale one available, some idea will be gained of the

lay-out of the temenos enclosure, roughly rectangular, and measuring 435 yards by 260 yards.

The enceinte mud-brick wall is late, being built by Nebuchadnezzar, who with his grandson Nabonidus virtually rebuilt the whole of Ur. In places it appears to follow the line of an earlier wall incorporating older buildings; in others it passes over ancient walls and ignores earlier plans. But that the Neo-Babylonians did

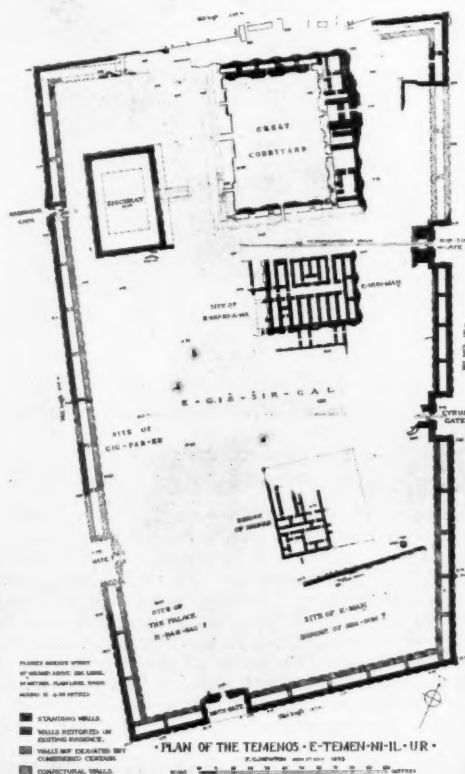


FIG. 2.—PLAN OF TEMENOS ENCLOSURE

not depart wholly from tradition is certain, and we may safely assume that a temenos existed on more or less the same lines from the earliest times like a great mediæval monastery, comprising buildings both secular and sacred.

This temenos wall (Fig. 3), which has a total width of 36 feet, consists of two parallel walls of mud brick 10 feet 6 inches thick, connected by cross-walls forming inter-mural chambers, and having on their outer faces shallow buttresses which, together with the wall spaces between,

are ornamented by vertical T-shaped recesses. This ornament does not go to the bottom of the wall, but is stopped on a foundation of one course of projecting mud bricks, which takes the line of the outer face of the buttresses.

In parts that are well preserved it forms a striking example of the practicability of mud bricks for building purposes.

The enclosure is entered by six gateways, two on each of the longer sides and one at each end. The principal gates were recessed and lay in the centre of the rear wall, the approach being up a slight ramp to the brick threshold which lay under a covered way between the flanking

difference in material not always proving a key to the date of their erection.

The finest and most important was the Ziggurat (Figs. 4, 5, 6 and 7). This great structure, for it can hardly be termed a building, was really a stepped artificial hill on the top of which was built the "Shrine of the Moon God," the deity of the city. All the most important cities of Ancient Mesopotamia boasted a Ziggurat, and the ruins of them may be seen to-day on any of the ancient sites dwarfing all the other ruins in their vicinity. The building when complete consisted roughly of four diminishing stages: (a) the mound, (b and c) the step and terrace approaches to the shrine, and (d) the shrine



FIG. 3.—THE MUD BRICK TEMENOS WALL.

towers. The entrance to the smaller gates was marked only by projecting buttresses on the outer jambs. At each corner of the S.W. wall there seems to have been a fortified tower; probably time will show that there was one at each angle of the enclosure. Inside we find the N.W. corner taken up by the Ziggurat and its surrounding buildings, and the N.E. by the great courtyard. The rest of the enclosure appears to be given over to the temples and other important buildings, which are built as separate units in themselves, no notice apparently having been taken of their relation to the cardinal points or to each other.

It is certain that the original city was raised on the usual mud terrace, partly to guard against rain and periodical floods and partly for defensive purposes. Some of the buildings were of mud brick and some of burnt brick, the

itself. The whole was raised on its own mud terrace, brick paved and enclosed by a buttressed retaining wall of crude mud brick, the face of which was covered with a coating of mud plaster. On such a terrace, 2300 years B.C., Ur-Nammu "The Mighty Man, King of Ur, King of the Four Quarters of the World" raised his great rectangular structure 210 feet by 140 feet and roughly 55 feet to the top stage. It consists of a solid core of mud brick laid with mud mortar and is faced (8 feet thick) with burnt bricks 14 inches square set in bitumen, with reed matting laid in the horizontal joints. The face, which is considerably battered, is relieved by shallow buttresses, which, starting as they do only from the terrace level and being connected by a horizontal band at the top, appear to be purely ornamental and give the sides a panelled effect. At regular intervals in the face of the brickwork



FIG. 4.—THE ZIGGURAT FROM THE N.E. FAÇADE



FIG. 5.—THE BURNT BRICK FACING OF THE ZIGGURAT



FIG. 6.—THE BATTERED FACE OF THE ZIGGURAT, SHOWING ENTASIS

appear rectangular weep-holes to drain the mud core of any water which may soak through from the terrace floors above. A striking feature is the curve which can be seen on the face of the walls both horizontally and vertically, obviously designed to counteract any illusion of weakness. The shrine was approached from the N.E. side by three burnt brick ramps, each supporting a flight of 100 brick steps, converging at the top of the second terrace on a common gateway. This gave access, through the upper stages, to the shrine which crowned the top and must have been a landmark for miles. Simple in design, the general lines tending to guide the eye always upwards and inwards to the focal point, the whole mass was divided horizontally into three by its scheme of colour decoration of black, red, and blue. The Ziggurat, walls and steps alike, was black, being covered with a thin coating of bitumen. "Tell Mugayir" its ruin is still called by the Arabs to-day—"The Bitumen-covered Mound." The top was red, being built of lightly fired red bricks and covered with red plaster, and on this stood the shrine, built entirely of glazed bricks of a beautiful blue. The bricks are splendidly burnt and very similar in shape and size to the glazed bricks used to-day.

Seen from the great courtyard, 165 feet by 270 feet, in the N.E. corner of the temenos, the colour scheme must have been even more impressive, the great black mass rising above, and contrasting with the whitewashed face of the columned and mud-plastered N.W. wall which supported the Ziggurat terrace. This whitewash when uncovered was astonishingly well preserved.

There is no object in dealing in detail here with all the buildings found, their individual interest being derived more from their archaeological than from their architectural features. But that the Sumerians were not to be despised in the matter of planning may be seen by looking at one of the plans, that of the *Gig-par-Ku* of *Nin-Gal* (Fig. 8), built by the Larsa Kings entirely of burnt brick, set in bitumen, paved almost throughout, and surrounded by a buttressed defence wall about 24 feet thick in which

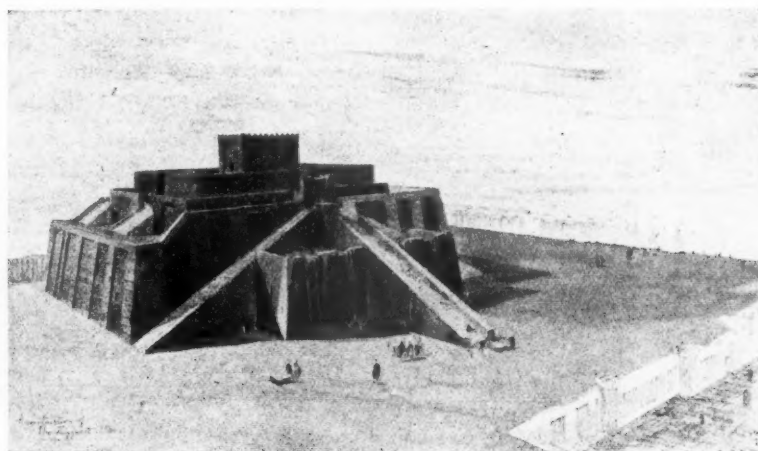


FIG. 7.—RESTORATION OF ZIGGURAT. From a drawing by F. G. Newton and W. Walcott

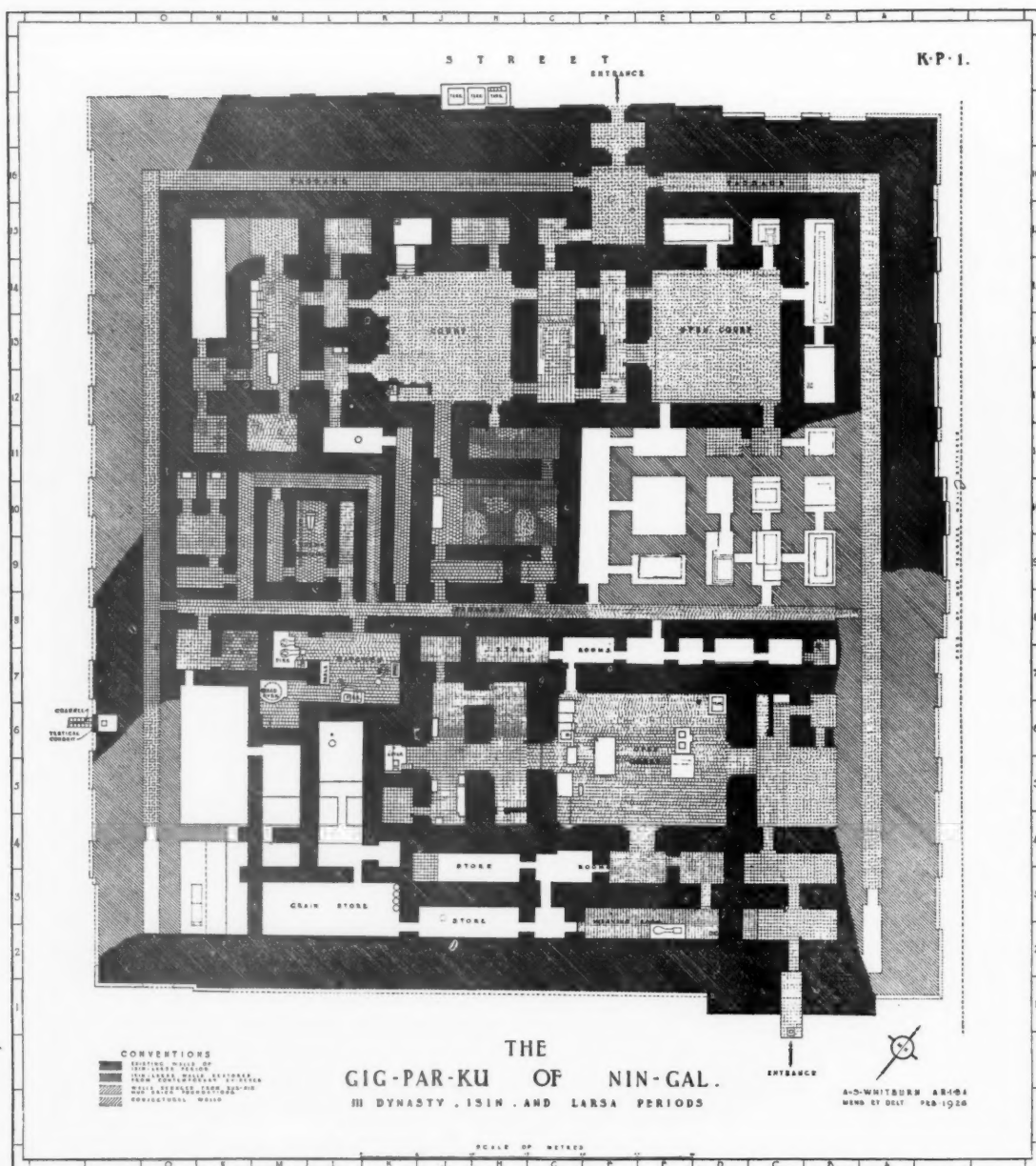


FIG. 8



FIG. 9.—THE SANCTUARY OF E. DUB-LAL-MAH FROM THE SOUTH



FIG. 10.—KURIGALZU'S ARCH IN THE N.E. WALL OF E. DUB-LAL-MAH

a paved passage runs round three sides, ending in stairs to the defence towers at the corners. The two entrances are narrow and tortuous.

Inside are two parallel temples with priests' quarters, sacrificial kitchen, etc. In the southernmost, we pass into a paved courtyard with many statue bases, open to the sky and having the usual bitumen-lined brick ritual tank near the entrance. Looking west through the two great double revealed doorways of the sanctuaries we see at the end of the axis line the high altar on which the statue of the goddess was placed. Enclosing the whole are



FIG. 11.—KURIGALZU'S ARCH

the narrow store rooms which housed the various temple commodities, the weaving room with weavers' pit intact in the floor, the tablet room in which were kept the temple's accounts, and the grain store with its four large jars still in position and grain seeds, stuck in the mud plaster, still showing in the wall face. They were all kept narrow, usually not more than 10 feet, for the more convenient roofing, which was of mud about $4\frac{1}{2}$ inches thick laid on reed matting, and supported by palm or poplar poles.

In the kitchen, half covered and half open to the sky, where the sacrifices were prepared, we find things even more complete: The bitumen-lined brick tank built against the wall and in front the brick well, with inscribed

cover-stone and bronze anchor, still fixed in the paving to which was tied the bucket rope; the outer fireplace, for heating water and the inner one for cooking—made of burnt brick with horizontal flue running round a brick pier, the heat coming through holes in the top; the curved

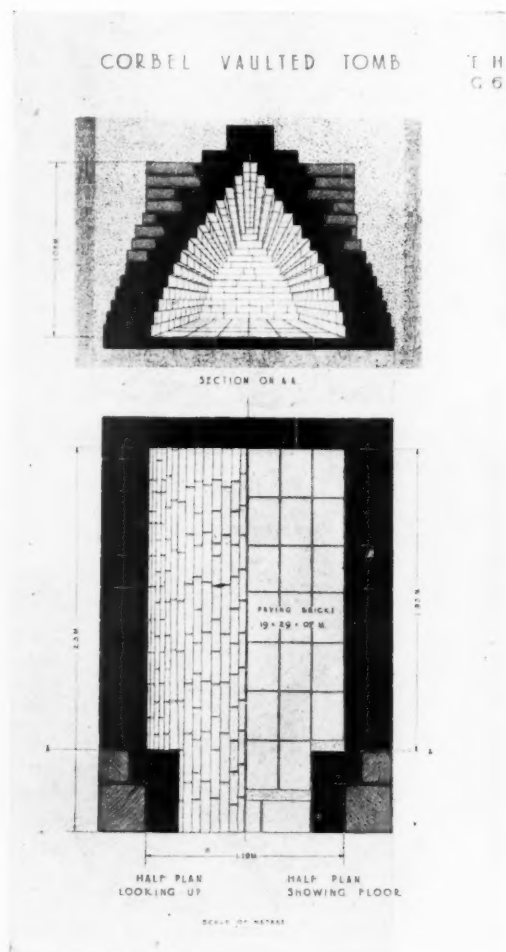


FIG. 12.—CORBEL VAULTED TOMB

brick base of the bread oven, at the side a few brick steps, the more easily to mount the hob when the larger jars required moving; the brick table with bitumen top and lying on the floor the stones used for grinding the grain.

But although the plans are in many cases very complete, the elevations have not been so fortunate, and it is chiefly by getting a little from one and a little from

another that we are able to gain some idea of the general appearance of the buildings.

As might be expected, no stone structure of any kind has been found at Ur. The only stone discovered shows by its form or ornament that it was put to subordinate use. The terraces and buildings are constructed of clay, the natural material of the land, whether crude, sunbaked or burnt. Except in the earliest times the most important buildings were built of burnt brick and faced with mud plaster inside and out. The system of erection was somewhat as follows: On the great mud terrace platform the mud brick foundation walls were built following out the plan of the building and being slightly thicker than the

These bricks are usually square, varying in size from 1 foot to 1 foot 3 inches and being 2½ in. thick. Bonding therefore as we understand it was non-existent, but on the face the vertical joints were always broken. Bitumen took the place of mortar and often the horizontal joints were strengthened by placing reed matting between the top and bottom layers of bitumen. It is interesting to note that to-day, 4,000 years after the building of the walls, the bricks can be removed, and in many cases the matting found inside almost as good as when laid, and plaited with a similar pattern to that employed by the Arabs at the present time. A very interesting type of burnt brick is the cushion-shaped or plano convex—the



FIG. 13.—PART OF COLUMNED WALL ALONG S.W. OF THE GREAT COURT

burnt brick walls to be carried. At the required height they were stopped and the spaces between filled in with earth, the whole forming a second platform. On this the burnt brick building was erected, the mud brick carrying the walls and the earth filling supporting the mud or burnt brick floors as required. It seems evident that the buildings were only one storied and flat roofed, the larger spaces, where too great to be spanned, being left open to the sky as courtyards. In early times buildings were roofed with poles, reed matting and mud, and later, no doubt with barrel vaulting. From the height of ruined door openings one concludes that rooms were lofty.

Thick walls were the rule, but when they were over 3 feet thick they were usually built with a mud core and burnt brick facings, although in many cases they are as much as 9 feet thick of solid burnt brick.

earliest known type in Mesopotamia. These are always rectangular, flat on the underside and curved on the top and average in size 9 inches by 6 inches by slightly under 1½ inches at the edge. On the higher part of the curve are two finger-marks made while the brick was still soft. Whether this is the king's sign or merely a grip for the bitumen is not known. At any rate, it is a precaution that appears necessary, as the flat bottom of each brick rests on the rounded top of the one below, driving the bitumen to the sides and leaving little key at the centre. These bricks are laid as headers so that their convexity is hidden by the wide mortar joint on the face. Sometimes the brick wall face was ornamented, as is the case in the little sanctuary of E-Dub-lal-Mah.

In Fig. 9 it will be seen that the faces both of the terrace and sanctuary walls are relieved with the same

T-shaped recesses we have already seen executed in mud brick on the faces of the temenos wall. This with or without shallow buttresses was perhaps the commonest form of ornament used, excepting the buttress itself, which, plain but very effective, reminds one of the type of decoration seen so much on the stock brick American buildings to-day.

E-Dub-lal-Mah gives us another very important architectural feature in the form of an arched opening in one of the side walls. It is the earliest instance known of an arch being used in a wall standing above ground and belongs to the reign of Kurigalzu 1400 B.C. In width 2 feet 8 inches, it is formed of kiln-burnt boussoir bricks excellently made and fitted and shows by the workmanship that the constructors were experienced in the art of arch construction at this period.

The wall being 5 feet 4 inches thick, and the opening only 2 feet 8 inches wide, the arch might almost be taken to be the first example of properly constructed barrel vaulting (Figs. 10 and 11). This makes it doubly interesting in view of the fact that up to this time the only examples of vaulting found have been in the corbel-vaulted brick tombs, although one type of these illustrates a very primitive system of barrel vaulting, consisting as it does of bricks on edge forming a rough arch, one course slightly reclining on another (Fig. 12).

From the excavations at Tello, Kish, and Tell-el-Obeid it is now recognised that the column as an architectural form was known and used by the Sumerians. At Ur we have definite proof of the use of attached columns in those found on the S.W. wall of the great courtyard (Fig. 13). These are really attached half-columns of specially shaped mud bricks with burnt bricks of similar shape below, the whole mud-plastered and whitewashed. They occur in series between panels of plain walling and are 3 feet 3 inches wide, projecting about 1 foot with a double T-shaped groove running down the middle. In front of this wall there are signs which lead to the belief that a row of wooden columns existed forming a sort of colonnade, but as further excavations are to take place here, it is better to await proof than to speculate on thin information.

Of windows there are but few examples left, probably because, if used at all, they were set high up in the walls. No doubt, they were just plain openings in the brickwork.

One very interesting feature found was the imprint of a wood lattice in a bitumen facing to an inner wall. That this was very similar in design to what one would expect to see anywhere to-day made it all the more remarkable, but we do not actually know whether it was used for a window shutter.

To carry off the water which in the rainy season must have rushed off the roofs, courtyards, and terraces in great quantities, the Sumerians built extensive drainage systems to all their buildings. Several large brick conduits have already been found, bitumen lined, running across the temenos area, picking up branch drains and depositing their contents at the terrace edge down a large vertical brick conduit into brick channels which took the water out into the desert.

A fine example is the Nebuchadnezzar drain; but that

many other types are found may be seen by glancing at the drawing (Fig. 14).

Made of pottery, the vertical drains were used as soak-aways, going often to a depth of 40 rings and being packed around with potsherds. That many of these were used for some form of ritual, probably to communicate with the underworld, may account to some extent for their profusion. It is rather interesting to speculate on the difficulty that must have been experienced in building them into the ground, so narrow and going down as they do to such depths. But the Sumerians were masters of their own form of building, and perhaps their finest work is to be seen in the circular wells of which we have found several examples over 40 feet deep. For

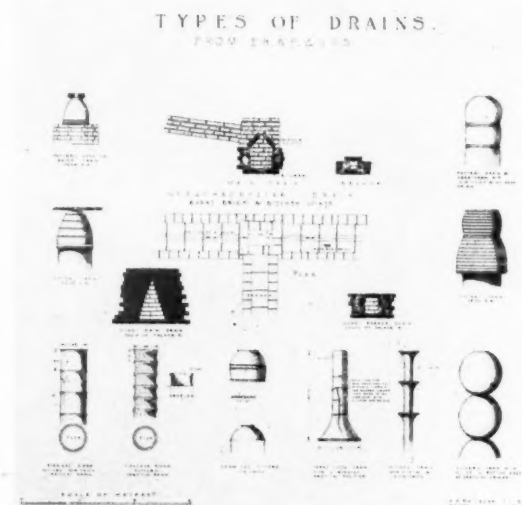


FIG. 14.—TYPES OF DRAINS

these large special fan-shaped bricks were moulded to take the necessary curve, protruding bricks were left at intervals down the side, and the whole finished in a way to call forth envy from any modern bricklayer.

As with us to-day no building of importance is erected without the formal ceremony of laying the foundation stone, suitably inscribed, so in Ancient Ur no important work, whether building, terrace or restoration, was carried out without some sign or symbol being left whereby later peoples might know and read of its origin and purpose.

In the early structures built with mud brick walls we find a curious kind of foundation deposit in the form of inscribed clay cones, usually confined to wall and terrace "kissus" or facings. About 4 inches in diameter at top and about 6 inches long, they seem to be one of the most unsuitable shapes for building into anything and were sometimes placed in the core and sometimes stuck in the face of the mud wall. In either case they serve

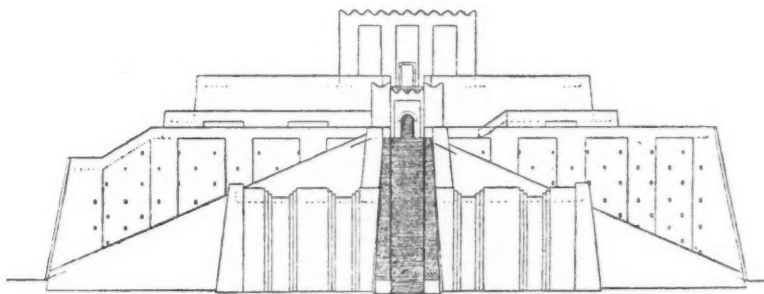
the same purpose and are inscribed in early times on the shaft and later both on the head and shaft with a similar inscription.

Another form of deposit is the "Foundation Box." This is usually found only in important burnt brick buildings and was placed in the exterior corners, or at any point where a main wall met an exterior one. These boxes were made of burnt brick with an opening 12 inches by 6½ inches inside. They contained a copper figure of the King with his hands upraised to hold a basket of mortar which rested on his head. The figure was inscribed and at its feet lay a stone tablet with a similar inscription. The figures in mind represent King Dungi, 2200 B.C., and are interesting, as they appear to symbolise the bringing of the mortar to lay the first stone. One of the greatest virtues of the kings of Ur was this form of conceit. They desired to immortalise their names, and with this end in view nothing was built without their mark being left upon it. While appreciating the help this affords the excavator, one's sympathies are at the same time drawn towards the wily engraver, who, knowing that the ritual called for the hiding of the inscribed tablets below the wall foundations, substituted a blank to save his labour, little dreaming, one imagines, that 4,500 years afterwards his sin would be discovered.

For any important building special stamps were made and inscribed bricks built into the walls at frequent intervals. Sometimes the bricks were stamped on the edge, but mostly on the flat, and in consequence the inscription is not seen until the walls are demolished. One other inscribed architectural detail is usually found in all buildings—the stone door sockets. These roughly-hewn stones were placed often in brick boxes, just below floor level. The hinge poles of wood and bronze butted and to them were fixed the doors of wood or bronze.

Of the Sumerian dwelling houses there is little to say,

consisting, as they did, chiefly of small pisée de terre structures, and no doubt having roofs of mud supported on horizontal poles and matting. Houses such as these may be seen in any of the small villages along the Euphrates to-day, and it is difficult to imagine anything more primitive. At "Abu Sharein," the site of ancient Eridu, about 12 miles west of Ur, some Sumerian houses have been excavated similar to these described and with distinct indications of tri-coloured bands painted round the door openings in the form of an architrave. If these small dwellings were ornamented with colour decoration we may safely assume that it was used also in the more important buildings for the decoration of which we have had till now to rely principally on information gained from inscriptions. It is known that gold, silver, precious stones and ivory were brought from afar, probably from the island of Bahrein in the Persian Gulf, for the beautification of the temple of Gig-par-Ku. We know that marble was used, and lately a fragment has been found of a moulded marble cornice. On an inscribed socket-stone we read that during repairs to the sanctuary of E-Dub-lal-Mah, Simbalatzu-Ikbi, then governor of Ur, caused to be erected "A door of costly woods from mountains far away, fixed with bronze pegs to the mighty wall. A fronting of gold made splendid the silver lock and the bands of the hinge pole, which was of strong bronze, he ordered to be overlaid with silver." Other things tend to show the richness of the materials used for the decoration of the buildings, but nearly everything has disappeared and of form and design we know but little. Yet the knowledge that lies buried in these ancient mounds is immense, and it cannot be long before we shall learn enough to tell of the appearance, character and life of the city during the years when "Ur" was known and feared throughout "Sumer and Akad" and "the four quarters of the world."



NORTH-EAST ELEVATION OF ZIGURAT AT UR

SCALE 1:1000 10 METERS

RESTORATION BY F. G. NEWTON

Liverpool Architectural Society

PRESIDENTIAL ADDRESS BY PROFESSOR C. H. REILLY, M.A. [F.]

If as a nation we are not yet entirely conscious of the possibilities for happiness of mind and elation of soul which good modern architecture may have in store for us all, architects and laymen alike, we are much more aware than we were a few years ago of her past blessings. By many different paths, by a love of history and romance, through collecting old furniture, china and the like, by a new interest in our country towns and villages which motoring has aroused, an ever increasing number of practical Englishmen are discovering for themselves the satisfaction to be found in beautiful old buildings, and the more they get to know the less they lay stress on the word "old." The storm of protest which the threat to Waterloo Bridge raised would not in my judgment have occurred ten or even five years ago. The hope we have to-day of saving for Liverpool its unique and beautiful specimen of Early Georgian domestic architecture, the old Blue Coat Hospital, rests on the widespread feeling there is to-day that such things have a very real value to the community. To save this building from the same fate which now threatens it we had fifteen years ago to rely on the generosity of one man. If one could not find that man one knew there was no hope for the building. Fortunately the right man was found in the late Lord Leverhulme. He thought he had saved the building for all time and every credit for his intention is due to him. But fate has a way of frustrating the individual whose concepts are ahead of his epoch. If the Blue Coat Hospital is saved again, as I feel confident it will be, it will be in answer to public opinion and as a result of public beneficence. That is a surer basis than the will of one man however powerful, just as a real League of Nations offers greater security for peace than any single nation however armed. The Liverpool Repertory Theatre has lasted longer than any similar theatre in England and is more flourishing to-day and with hope of better service to the town than at any other time in its career. That in my opinion is because the Liverpool Theatre is based, not as similar theatres have been on the benefactions of one rich man, but on the desires and aspirations of a definite public. Strong though it is for this reason, for this reason also it cannot move far ahead of the public on whose support it rests. Very gradually has it to lead that public to finer issues.

That is, too, the main problem for us to-day either as an architectural society or as individual architects. We have to lead the public and our clients to a finer appreciation of our art. To achieve this we cannot (some may think unfortunately, but I do not agree) lay down the law for Liverpool and say this is the way this or that thing must be done. That was the eighteenth century method, and even in the eighteenth century the architect had to shelter himself behind the dictator. It was the great ground landlord who issued the orders. In his youth the landlord had probably made the grand tour and had gained some idea of dignified continuous architecture. Those who wished to build on his estate must conform to a definite scheme. Hence old Regent Street, the London squares and our own Rodney Street and Abercromby

Square. Hence the inherent decency of many a country town and village when all the buildings from the smallest cottage to the squire's mansion have a cousinly relationship to one another. The architect provided the notes, but it was the patron who called the tune. Such autocracy in the arts went further still in France. The central government at its strongest in the epochs of Henri IV., Louis XIV., and the great Napoleon is each time reflected in the ordered regularity of street façades, and the noble planning of the streets themselves. Indeed, Law and Order from Roman times have found in the ordered building we call classical architecture both their most obvious expression and a valuable ally. It is said Napoleon's straight streets, radiating from central points, had a military significance. Artillery could sweep down them. But whether they had or not they betokened a settled method of government and an orderly method of life.

By the middle of the nineteenth century, and earlier in the north of England, all this orderliness had passed away. We had entered what Mr. H. G. Wells aptly calls the age of confusion. Unbridled individualism in the race for wealth and the allied rage for advertisement brought about unbridled individualism in our town buildings. No two in future were alike. If possible they differed in materials as well as in shape. The age of the great ground landlords seems to have passed, and passed for harm not for good. One supposes such landlords exist to-day, for one still hears of them receiving rent. They are too modest, however, to do anything else. They no longer dictate what shall be erected on their estates. They hide behind agents and any shaped building seems to satisfy them. The Crown nominally, really the Woods and Forests Department of the Government, obviously accepted any design which came along for the new Regent Street buildings, and other great landlords appear to do likewise, if one may judge by results. Their town estates no longer interest them except as investments. They motor away to the country and forget them. No doubt the Radical Parliaments at the end of last century made them feel a little uncomfortable and that the less they were in evidence the better. I think history will show that that was the worst time for our towns. The Shaftesbury Avenue corner of Piccadilly Circus, to-day covered but hardly spoilt with moving electric light signs, is a fair example. That hotch-potch of buildings of all shapes, sizes and styles pushed its way into the elegant artificiality of Nash's great scheme like a bull into a china shop. The china is all broken but the bull remains decked out with cheap trinkets. Everywhere the same riot happened save in a few happy decaying towns like Bath, Clifton and Cheltenham. There one can still live as a gentleman—if one can live at all. That is the difficulty. To retire to such a place before one is eighty is to throw up the sponge. We must stay on in Liverpool and save and remake our own town. It is a job well worth doing. How are we to bring order, sweetness and light—the elements in which alone good urban architecture can flourish—back to our city?

The first hopeful sign is that the days of pure and unadulterated individualism in building seem to be passing. There is a new civic and patriotic spirit about. We all feel we own Liverpool, and have a certain responsibility for it. The pride in the new cathedral is real and widespread, and the sorrow at the incongruities of the Pier Head not less so. We are beginning to realise that no man in a city ever built for himself alone, though a very short time ago he may have felt he did. He used to think it was his land and that he could do what he liked with it. Now he takes great thought before he starts. I have recently watched with pleasure and admiration the determination of the directors of a great Liverpool bank to do their best for the city in a great new building. But for those who do not take such care our City Council has wisely armed itself with parliamentary powers. It can now control the face of any building looking on a city street. It can see that all buildings are not only safe but decent. It has had these powers for several years, being indeed the first town in England to obtain them, but I am afraid it has sometimes looked the other way, out of kindness, instead of using them. Let us hope in future they will be not only used but wisely used, else they had far better be in abeyance. That is a point where our Society could help the city. Voluntarily and free of all cost we would gladly offer our services. Architects more than any other citizens are interested in the general appearance of their city. They are interested in it as a whole, yet in practice they are each restricted to a building here and a building there. They have no way of showing their general interest and of laying their views before the authorities. Yet presumably they are the people who know, who have the most right to be heard. Liverpool has the power, and the Architectural Society the knowledge. It is for civic statesmanship to bring them together.

Apart, however, from compulsory powers and in the long run even more helpful, are public opinion and public taste. The reactions of these are slow but real. As we look at the great architectural opportunities of our age, I think we may safely say the best architects are on the whole beginning to get the best of the work; for one thing our unique system of competitions leads in this direction.

Living so much among the trees ourselves and always planting new ones can we see the shape of the wood? What is the direction in which modern architecture is moving? Is there anything characteristic of our time which will mark our epoch and of which we can be proud? I think very definitely there is. Of course in such things as houses and churches where the needs are not so greatly different from what they were a hundred or even two hundred years ago, and where methods of construction have not changed in any revolutionary manner, one would not expect or desire great novelties. We are not so far from our Georgian ancestors in our ways of life or thought that beyond modern bathroom and kitchen the Georgian idiom will not serve to-day. Indeed we know it does serve and with the best of our architects. Yet there is always this danger. If the old idiom is not revitalised by the personality or imagination of the modern architect it becomes dead and stale and the modern Georgian work bears the same relation to the old as Pegamoid does to

leather. I suggest "Pegamoid" is not a bad epithet for a good deal of modern architecture too literally cribbed from books.

Naturally it is in the big town blocks, which are chiefly characteristic of our age, that we must look for the trend of modern architecture and in them the present reaction towards plainer and simpler buildings seems to me all to the good. It is an admission that the stone or brick that we see is after all only a skin, or veneer. The strength of the structure is not in it but in the steel frame within. Now a veneer calls for surface treatment—not heavy modelling. It may be answered that the steel frame can be made to take any shape, curvilinear or otherwise. It can be made, but such shapes are not convenient. The natural way to use steel joists which are rolled in long straight lengths is in a regularly spaced grille of vertical and horizontal members. The good builder, like the good master, gets the best out of his servant the material. He is considerate to its nature. A steel frame therefore seems to call for a simple rectangular building with regularly spaced openings and flat wall treatment. The steel is then implied like the bones of the body, neither seen nor unduly buried. Rectangular settings back in the upper stories, such as Americans use, seem to follow naturally and offer valuable opportunities for mass composition. The general result is a building answering directly, both in appearance and reality, to the two primary things, its programme of a number of more or less uniform rooms and its construction. A building so designed whatever trimmings of ornament it may receive is a new phenomenon belonging to our time and to no other. It is the thing in my opinion we should concentrate upon, the thing by which our epoch will be known. Liverpool, whose luck in matters architectural is becoming proverbial, not only summed up the last great architectural epoch with its unsurpassed and unsurpassable St. George's Hall, and in a different sphere entirely is to-day giving new life to what most people thought were the dead bones of Gothic, but in the Adelphi Hotel started in England the proper architectural realisation of the new steel age—a realisation which the Holt building is carrying still further. Both these buildings seem to me to recognise and imply their steel framework in a way which none of the new Regent Street buildings do. They do not pretend to be monuments of stone claiming a relationship, however left-handed, to Greek Temples or Gothic Cathedrals. They are both frankly and rightly steel cages veneered in stone. That the surface ornament of the one is mainly French and of the other mainly North Italian is a comparatively small matter. The ornament has not dictated the shape nor the composition of the mass. My preference is for the Italian as historically more appropriate, being derived from the great rectangular town palaces of Italy and consequently more suited to surface treatment. But we may tire of that and as in New York see Byzantine, Spanish, Mexican and other detail applied to the same flat surfaces. That will not greatly matter. The real quality of the building will be determined by the proportions of its masses; and the result for the town will be—and that is the new co-operative way in which we must all look at our buildings—a series of rectangular blocks all differently decorated,

perhaps, but all composing into a harmonious street because the units of the composition are essentially simple. Such a street is Park Avenue, New York—the real Regent Street of our time—in that it not only achieves unity, as our old Regent Street did, but is at the same time a frank expression of modern needs and modern construction. Of course such a street implies, as America has found out, definite regulation of building heights. In London the eighty foot limit is rigidly enforced and one can see the town gradually settling down to its new scale as it is being rebuilt. Liverpool unfortunately is always changing its mind as to what its limit should be. Nominally it is 80 feet too, but every now and then the city gives permission for 120 feet. With the pressure of the town against an immovable water front it is easy to understand how the exceptions came about and a height so much greater than the London height was occasionally allowed. But it must be remembered that a similar, though infinitely greater, pressure against an immovable water front has produced in New York the muddle of sky-scrapers which jostle and destroy one another at the end of Manhattan Island, which block the traffic and send land values rocketing up to the detriment of everyone but the very few. The result of this has been that New York has at last had to introduce the fixed limits of the Zoning Law.

On the other hand a rigidly enforced sky-line may, as parts of Berlin prove, make a dull city. An occasional tower-like sky-scraper, if such could be arranged without unfairness to neighbouring property, appears the ideal thing. New York still allows such towers at fixed intervals. The dead level of the built-up modern town seems to require a campanile here and there shooting to the skies. The ordinary church is not big enough to give relief. Without an occasional office tower starting sheer from the ground and rising three or four times the height of the surrounding buildings, we are not using to the utmost the two chief building inventions of our age—the rolled steel joist and the electric lift. I should very much like to see at least one real office tower in Liverpool, say 400 feet high. At that height it would bear about the same relation to the other buildings that the Metropolitan Life tower in New York does to its surroundings, and everyone knows how well that looks. But if we are to have one such tower to what purpose are we to put it? I think the one real sky-scraper of Liverpool, the one fairy-like tower of commerce, which would add excitement, renown, romance to our city, must mark some public purpose and some public achievement. Let it mark, therefore, the entrance to the Great Mersey Tunnel. We are spending six millions underground, most of it

only remunerative indirectly. Let us mark the great enterprise and the fame of the men who made it possible by spending a thirtieth of the sum remuneratively above ground on a great office tower at its mouth. We want new Municipal offices. Why not build them here and in this striking form? The privilege granted to the town in building to such a height need not then make a precedent for any individual afterward. With such a tower to mark it we should at any rate know where the entrance to the tunnel was.

Finally, to achieve the architecturally conscious and ambitious city of our dreams we have each as individual architects to realise our responsibility not only to our clients but to the community. One does not care to talk too much about that responsibility, but perhaps this is the occasion when one may be permitted to touch on it. When one comes to think of it there is no more responsible profession than ours. The mistakes of the lawyer and the broker get hidden away. The doctor buries his. Ours, however, stand four square to all the winds of heaven. But he who is stopped by such thoughts from doing his best is only half a man. We perhaps more than any other artists can make our age seem to all future generations a noble or an ignoble one. The Georgian architects have made us all look at their age with a kindness, an affection and an admiration which perhaps from other view-points it hardly warrants. It is for us to do the same for our own, to soften its vulgarities and to give a noble aspect to all its serious enterprises. To help us in our endeavours we in Liverpool are perhaps more fortunately situated than in any other town in the Kingdom. Our city has a noble site and for a modern English commercial town already has more than its share of noble buildings. We have practising among us a group of the keenest and best equipped architects to be found anywhere. A great cathedral, which is also in our sense of the word a great building, is rising in our midst and its author is a man we all know and respect. Our University has placed architecture in the forefront of its studies and the leading citizens of our town have a long standing tradition of culture. We have a newspaper ready to serve our art and thereby serve the town. And finally, and most importantly of all, we have a City Council full of enterprise and not afraid of gigantic undertakings for the public good. This is the milieu in which we work. If we cannot do good individual work and at the same time improve our city there must be something wrong with us or wrong with our work; for I feel more and more will the test of the good architect and of good architecture be found to lie in the civil qualities of the buildings that are produced.

Reviews

THE CATHEDRAL CHURCHES OF ENGLAND.

By A. Hamilton Thompson. London: S.P.C.K. 1925. 8s. 6d. net.

As a companion to the study of ecclesiastical architecture this is a manual of the first importance. A knowledge of the ritual observances and daily life of the various communities who built our great churches is essential to a proper understanding of their works, and to this subject the author has addressed himself. Architecturally it is impossible to group the English cathedrals into one class, since only a few of them were built especially for use as cathedrals. Even among those of the old foundation eight—Canterbury, Durham, Worcester, Ely, Winchester, Carlisle, Norwich and Rochester—were primarily the churches of the religious bodies who built and continued to use them. Gloucester, Peterborough, Chester and Bristol, given cathedral status at the Reformation, were all abbey churches, while of the cathedrals of the sixteen new dioceses founded since 1836, two had been conventual churches, three collegiate, two are modern buildings, and the rest are parochial churches converted to cathedral use. The design and character of each of these buildings therefore were governed by the ritual requirements of the community to which it belonged. A cathedral differs from another church in the single particular that in it is set up the cathedra or seat of the bishop.

In a lucid and interesting manner the author of this book reviews the history and development of the cathedral bodies and institutions, the plan and growth of the conventual church and its internal arrangements and furniture, and the daily life of cathedral bodies in church and in close. The order of the Sunday processions in monastic churches exercised considerable influence on the plan and general arrangement. Taking the normal case in this country, where the cloister was on the south side of the church, the order was as follows: The celebrant priest with his assistants came down from the high altar and, followed by the monks from the choir stalls, left the choir on the north side. The procession then went to the extreme altar of the north transept, and, returning southward, the celebrant sprinkled with holy water each altar in succession. Then, passing round the apse, visiting its altars in turn, the altars in the south transept next received attention, and from the south transept the procession entered the cloister through the east doorway in the south aisle of the nave. After passing round the east, south, and west walks of the cloister, visiting the principal conventual buildings, the church was re-entered by the west doorway in the south aisle and the monks lined up in two rows in front of the rood screen whilst the altar there was being censed. Finally the monks returned to their stalls in the choir and the celebrant and his assistants to the high altar. If, as at Canterbury, Gloucester and Chester, the cloister was on the north side, the general order was the same, but that the south side of the church was visited first and the north side afterwards. The position of each monk, when the procession lined up before the rood screen, was marked by a

stone slab, let into the nave floor. These rows of slabs still exist in the nave of Fountains Abbey, while traces of them have been found elsewhere. In regard to the architectural development of these great churches the eastern arm, containing the high altar and the choir, was usually built first, the work proceeding westward as funds permitted. Often when the church was complete, or perhaps before, the desire for the improvement of the eastern arm was so great that the choir was rebuilt entirely.

For ourselves we might well wish that the zeal for improvement had remained guided by actual requirements. But by the fifteenth century the desire to rebuild in the manner prevailing at the day, apart from the necessities of the case, had become very strong. It is to this factor, apparently, that we owe the loss of what must have been one of the finest Norman naves in the country, that at Winchester Cathedral. Had the nave at Winchester been rebuilt completely so that it could have been set out in a manner agreeable to the size of the piers and the height of the arches proposed in the new design, the result might have been a fine and well proportioned building. If, for various reasons, this process was impracticable, it were far better that the nave had been allowed to remain as it was. The compromise adopted, resulting in arcades in which the piers are almost as wide as the spaces between them, is most unsatisfactory, and the nave has now the effect of being flanked by ponderous walls of masonry rather than by arcades.

Of the building of cathedral churches, and of the persons directly concerned in their design and construction the author of this volume provides much interesting data; as also he does of the trade guilds, the mediæval quarries, and the quarrying and cartage of stone. He has brought together in a manual of convenient size an immense amount of valuable and interesting material and has thereby supplied a real want.

SIDNEY TOY [F.]

RECENT FOREIGN PERIODICALS.

By GRAHAME B. TUBBS [A.]

That the American building "boom" has broken seems to be clear from the monthly graph which appears in the October number of the *Architectural Forum*. This shows that the value of building work, for which plans have been filed, is lower this month than it has been for a very long time. It is considered that this may be merely a temporary set-back, but on the other hand, it may possibly mean that there will be a gradual reduction in building construction until the amount reaches about 50 per cent. above the 1915 level. In the same issue is an article on small hospitals with from 21 to 140 beds. The average cost of the six hospitals illustrated works out at 60 cents, or 2s. 6d. per cubic foot. The principal buildings illustrated in the plates are the large State Normal School, New Britain, Conn., and the romantic looking new Fine Arts building in San Diego, which is in Spanish Renaissance style. The Spanish style is being much employed along the western coast of America, for which it is in many ways most appropriate. Nearly all the buildings illustrated in *The Pacific Coast Architect* are in this manner.

In the October number of the *American Architecture*, the first article is of more immediate use to the American

practitioner than to foreigners, as it deals with the problems of the "set-back" of the upper storeys of buildings designed under the Zoning Laws. The other buildings illustrated by photographs, but without text of any sort, are chiefly buildings of the Student Hostel type, in which the principal feature is a large auditorium. A golf club-house is also illustrated, which, in spite of the photographs, looks rather "hard."

Most of the plates in the September number of the *American Architect* deal with industrial subjects. The huge printing works of the Methodist Book Concern, and the smaller one for W. E. Rudge at Mount Vernon, N.Y., are shown. A cold storage plant and an interesting administrative building for the Pioneer Paper Company at Los Angeles are also given. There are several illustrations of domestic work.

The principal item in the October number of *Pencil Points* are reproductions, some in colour, of sketches by Mr. Cass Gilbert and also of rendered drawings made in his office. Beside some useful photographs and drawings of ironwork details there is an interesting article on a method of writing specifications by means of loose-leaf schedules typed on thin paper and afterwards blue-printed.

The September number of the Belgian paper, *L'Emulation*, contains a history, covering the last 50 years, of the ambitious scheme for building a National Library, Archives and Royal Museums at the Mont des Arts at Brussels. It is written by M. Joseph Caluwaers and his scheme, which is the last of many, is the subject of the plates. It is to be continued in the next issue.

"The Forum of Science and Art" at the Exhibition of Dusseldorf by Herr Kreis is described in *L'Architecture* for October. The Planetarium, seating 4,500 persons, and Salle des Fêtes are the chief buildings of this group. They are both built in concrete, and covered with domes supported by pendative pillars like the theatre at Berlin designed by Herr Polzig.

The plates in the spring portfolio of *Architecture Vivante* deal exclusively with the modern Amsterdam School. The colotype plates mostly illustrate the Dutch housing schemes that have been built since the war. Besides the very advanced work of De Klerk and Kramer, the interesting scheme carried out at Hilversum by Herr Loghem, which looks better in fact than in illustration, and the more sober work of Hardeveld, Hulshoff-Westerman and Travaux Publics d'Amsterdam are also illustrated.

The principal article in *Arquitectura* of Madrid also deals with a scheme for El Palacio de las Artes by Signor Antonio Palacios y Ramilo. This is a paper that was read before the Academy of Fine Arts at San Fernando. Devonshire House, London, is well illustrated by plans and photographs.

The first of a series of articles on Roman Decorative Art which is printed in the May number of *Architettura e Arti Decorative* deals exhaustively with the subject of Cinerary Urns, 34 examples of which are illustrated. The rest of the magazine appears to deal with architectural competitions.

In the Berlin publication *Wasmuths Monats Hefte für Baukunst*, the very charming domestic work by Herr

Paul Schmitthener is shown as well as the International Labour Office at Geneva and an oriental-looking Synagogue at Augsburg, by Landauer and Lömpel.

The first article in the German Town Planning Magazine *Städtebau* deals with Wein, and Herr Richard Kauffman's schemes for town planning in Palestine are illustrated; these range from groups of small holdings to ambitious town lay-outs.

Correspondence

REVIEW OF EXHIBITS OF DOMINION AND COLONIAL ARCHITECTURE.

Drummond Lodge,
21, Lyndhurst Road,
Hampstead, N.W.3.
10 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—In Mr. Ronald P. Jones's Review of the Exhibits in the Exhibition of Dominion and Colonial Architecture, in your issue of 6 November, he refers to "McKim, Mead and White's magnificent Bank of Montreal in Montreal." I know it would be Mr. Jones's desire to give honour to whom honour is due, and that he was evidently not aware that I was joint architect with them in the extension and reconstruction of that building.

I had been architect to the Bank of Montreal for many years, and had reconstructed the original bank building and designed very many of their branch buildings all over Canada.

When this very important work of the head office came to be executed I was asked by the Bank to associate myself with some leading architect in the United States, and I selected Messrs. McKim, Mead and White.

It was their custom then for each partner to identify himself with individual buildings, and Mr. Mead and I therefore collaborated on this building, sharing the remuneration equally, and our relations all through were of the happiest. It was a pleasure to work with him.

I am sorry to say that since then all the original partners have passed away except Mr. Mead, and he has practically retired.—Faithfully yours,

(SIR) ANDREW T. TAYLOR [F.].

AUSTRALIAN STUDENTS IN ENGLAND.

2, New Square,
Lincoln's Inn, W.C.
15 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

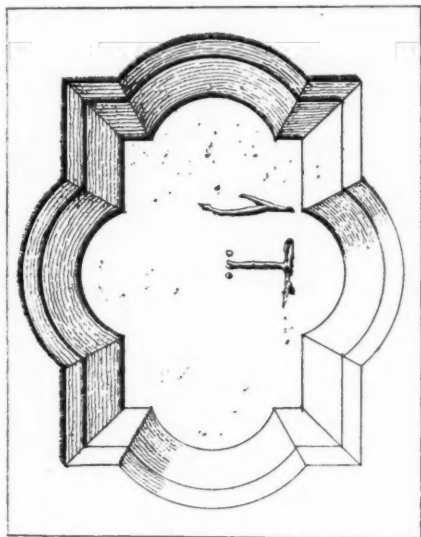
SIR,—I have received a communication from the Registrar of the Board of Architects of New South Wales, Australia. He asks me to make it known on behalf of the Department of Education "that the Board greatly appreciates the help architects in England are showing scholars and students from New South Wales by giving them employment and affording them facilities for continuing their studies." Perhaps you will be kind enough to insert a note to this effect in the next issue of the JOURNAL.—Faithfully yours,

HUBERT C. CORLETTE [F.].

JOHN THORPE AND ASTON HALL.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—When visiting Aston Hall, Birmingham, a few weeks ago, I happened to notice some initials carved on a stone medallion forming part of the enriched jamb of a doorway on the right hand side of the entrance hall. The illustrations reproduced here show the medallion itself, carefully drawn by myself full-size and reproduced here approximately half-size, and a photograph of the whole doorway. The medallion in question is immediately below the impost on the left side of the doorway. At that time I had no idea that John Thorpe was associated in any way with Aston Hall, but it appeared to me at once that these initials were of his period and his name came



into my mind. Inquiry of the custodians revealed the fact that the initials were first discovered some eight years ago, when the paint that had previously covered this doorway was scraped off. A reference to the official guide to the Hall, written by Sir Whitworth Wallis and published in 1921, gives no information as to the architect of the building, but quotes the inscription carved over the main entrance, which states quite clearly that the house was begun by Sir Thomas Holte of Duddeston in April 1618 and finished by him in April 1635. (It may be added that another of the medallions of the inner doorway already mentioned also bears initials, RT, but they are reversed, thus : oL91.)

1670

LJ

Being interested in the question of early architects, I followed up this point in the R.I.B.A. Library with the following results. Mr. W. Niven's *Monograph of Aston Hall* (published in or about 1881) makes no mention of

an architect's name, not even a conjecture. But Mr. Gotch's *Architecture of the Renaissance in England* (Vol. II, pp. 22-3) contains this important paragraph :—

"John Thorpe has two unfinished plans of Aston in his book (fol. 201, 205) which, like so many of his plans, bear a strong and obvious likeness to the plan as built, but yet differ in such important respects as to preclude the supposition that they were surveys of existing work. . . . The discrepancies between the two plans can best be accounted for by the supposition that Thorpe's plan was altered in the execution." Mr. Gotch reproduces



this plan opposite the plan of the existing building, and thereby strengthens the case for his attribution.

It may be said that there are two schools of thought about John Thorpe, represented by Sir Reginald Blomfield and by Mr. Gotch. The one holds that few of the so-called Thorpe drawings in the Soane Museum are original designs for new buildings, but are rather surveys of existing buildings; the other school is inclined to attribute a large measure of designing ability to John Thorpe. In the case of Aston Hall we may perhaps accept Mr. Gotch's view, for it is obviously unlikely that any competent draughtsman would deliberately falsify a survey of an existing building in many details, whereas an architect might well alter it in execution from his first

sketch designs. Who was this John Thorpe? It is enough for our purpose here to know that "he" was at least two men, father and son, for Cunningham, in his *Lives of the British Architects* quotes Peacham's *Gentleman's Exercise* (1612), showing that John Thorpe, senior, was at that time an "excellent geometrician and surveyor" and that he had a son of the same name who practised the same profession. Mr. Harry Sirt, who contributed a very interesting paper on "Thorpe" to this Journal in 1911, thinks that, of the two, "probably the son was the more educated." It may also be inferred that two capable architects, father and son, might be able to design the large number of buildings attributed to one, and this explanation would remove one of Sir Reginald Blomfield's difficulties in believing that the amount of work involved was beyond the capacity of one man. At all events, the elder Thorpe was living and working in 1611 or 1612, his son—in the natural order of things—would survive him by some years, and therefore it seems reasonable to assume quite definitely that Aston Hall (1618–35) was designed and its erection supervised by one or both of the Thorpes.

Can we go a stage further, and assume that these carved initials are the signature of one of the Thorpes? The lettering is undoubtedly old, almost certainly of the seventeenth century. Up to 1817 Aston Hall was occupied by descendants of the Holte family. It seems difficult to believe that any unauthorised person would wantonly carve his name inside the entrance hall of an aristocratic house, beside one of the principal doorways. I therefore put forward the surmise, if only as a ninepin for more learned folk to upset, that the citizens of Birmingham may reasonably recognise in these initials "J.T." the signature of that famous if nebulous architect who wrote "J.T." on his plans at the very time when he was drawing designs for Aston Hall.—Yours faithfully,

MARTIN S. BRIGGS [F.].

THE CITY CHURCHES.

20, Tavistock Street,
Covent Garden, W.C.2.
11 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The Measure framed by Lord Hugh Cecil and the Bishop of London, affecting the City Churches, may come before Parliament any night during the present session. In this week's *Country Life* the case against the Measure is presented with, we believe, fairness and clarity.

It is difficult to believe altogether in the protestations of Lord Hugh Cecil that this is a safeguarding measure, since his supporters are constantly pointing out the Church's need of money, and the large sums that could be obtained if these sites were sold. As, under the Church of England Assembly (Powers) Act, ecclesiastical measures receive only one reading in either House, and escape altogether the Committee stage of ordinary legislation, it is essential for the Press to acquaint the public with the true issues, of which, we believe, they are not sufficiently aware.—Yours faithfully,

N. L. CARRINGTON,
For "Country Life."

COMMISSIONS AND DISCOUNTS.

4 Melville Street, Edinburgh,
8 November 1926.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I have read Mr. Gordon Allen's timely letter in your issue of 6 November with interest.

Competition has become so keen to-day that the practice he so ably describes has become a standing menace to the good name of the profession.

In clause 1 on "Professional Conduct" in the R.I.B.A. Kalendar we read as follows:—

"An architect must not accept any work which involves the giving or receiving of discounts or commissions, nor must he accept any discount, gift or commission from contractors or tradesmen, whether employed upon his work or not." This is very definite and all members of the Institute who have signed the "Declaration" are understood to agree to this as a definite rule.

I would suggest that the wording of this clause be altered to include surveyors, and should read:—"gift or commission from 'surveyors,' contractors or tradesmen."

It is the practice of some surveyors to make gifts of money to architects who get them work. It is also common, as Mr. Gordon Allen states, for architects to be offered 5 or 10 per cent. commission from furniture dealers, Persian carpet merchants and such people whose goods are recommended to clients. It is very obvious that such methods of doing business are only keeping up prices, and everybody knows that such gifts and commissions ultimately come out of the client's pocket.

When the present writer raised this point some time ago he was recommended to divert such commissions to the Architects' Benevolent Society. This seems a most extraordinary proposal and one which should be resented most strongly by every member of the Institute.

We as a profession are in great danger of losing our good name for other unfortunate conditions, but in this matter of commissions there is a clear and definite line of action already laid down by the Institute.

Mr. Gordon Allen is to be congratulated on the courageous action he has taken in exposing this most reprehensible practice.—Yours faithfully,

WILLIAM DAVIDSON [F.].

ASHMOLEAN MUSEUM, OXFORD.

PROPOSED WINDOW TO WREN.

SUBSCRIPTION LIST.

The following additional subscriptions have been received from members of the Institute:—

	£	s.	d.
Frank J. Potter..	0 10 6
Sir Edwin Cooper	1 1 0
J. Alfred Gotch	1 1 0
Mowbray A. Green	1 1 0
Sir Edwin Lutyens	2 2 0

Architecture Club Dinner

THE CITY CHURCHES.

SPEECHES BY LORD HUGH CECIL AND SIR REGINALD BLOMFIELD, R.A.

CONTRIBUTED BY J. H. ELDER-DUNCAN.

The tenth dinner of The Architecture Club took place at the Savoy Hotel on November 10th, the President, Mr. J. C. Squire, in the chair. The speeches took the form of a short debate on "The Pros and Cons of the Union of Benefices Measure in its relation to the City Churches"; and in introducing the debate, the chairman said that although, in a general way, the Club was more particularly concerned with modern architecture, and with encouraging the public to take an interest in it, they could not be indifferent to the fate of the City churches. It had been asked—"What is the Club?" The Club was composed as to one part of lay people interested in architecture, and as to the other part of modern architects. Modern architects were the men who, if the City churches were pulled down, would be entrusted with the design of the new buildings to be erected on the sites. It was, therefore, remarkable that so many architects, who would get valuable commissions if the City churches were destroyed, opposed their destruction. He would not prejudice the debate; he would side neither with nor against the Measure. That many architects were actively opposing destruction would, he thought, justify the innovation of this debate, concerned exclusively not with something new but with the preservation of something old.

Lord Hugh Cecil, opening the debate, claimed that the Measure, which was his own, was misunderstood by many persons; and it might almost be supposed from their attitude that the bishops desired to destroy places of worship with the lust of a Bolshevik agitator for the sake of filthy lucre. Actually, there existed already an Act of Parliament under which churches could be removed and benefices united; and twenty churches had been removed under that legislative provision. By a simple motion, many of the beautiful churches outside the City of London, such as St. Martin's-in-the-Fields, St. James's, Piccadilly, and, even, St. Margaret's, Westminster, could be removed; yet nobody viewed the fact with alarm, for their removal was unlikely. Yet the sites were valuable and would probably fetch a quarter of a million. It was a mistake to imagine that the bishops had any pleasure in destroying churches; what they desired was greater freedom to do what was wanted in the interests of the church and the community. The Union of Benefices Measure was designed to bring peace to the church and end a vexatious controversy. It was a measure of reorganisation, the result of a long chain of events. What was proposed was a compromise between the artists who wished to maintain the churches and the iconoclasts who wished to destroy them. Detailing the steps to be taken under the Measure before any church could be destroyed, Lord Hugh emphasised how much greater the safeguards were for any building of beauty and merit than they were at present, when the fate of any fine church might be settled by an adverse

vote at a parochial council composed chiefly of office cleaners.

Sir Reginald Blomfield, R.A., opposing the Measure, said the Phillimore Commission had recommended the destruction of 19 churches out of 47, and although Lord Hugh had assured them that that proposal was dead, they could not entirely ignore it. Future commissions might go a great deal further. The patent fact was that the church was in serious want of money, and the authorities considered that if the sites of the City churches could be turned into cash, they would get the funds of which they were sorely in need. By 1899, seventeen churches had been destroyed, and the Commissioners recommended the destruction of ten more, of which, however, only two had gone. Later came the recommendation to remove another nineteen. It was not, he considered, the right way to raise money. If they once gave in to the destruction of one or two churches, they would be lost. Lord Hugh had said that the bishops would have to jump innumerable fences before getting hold of any of the churches and that, under his Measure, the churches would be safer than before. They could not overlook the serious fact, however, that a bishop has been a member of the commission which recommended the destruction of nineteen churches. In an article which had appeared in *The Times* that morning, Lord Wrenbury, one of our most able lawyers, had pointed out that the Church Assembly had endeavoured to usurp powers it did not possess, and that their proceedings were irregular. It had been said that the church wished to destroy the City churches from a humanistic point of view; that was a principle they must resist. If it were once established, there was nothing to prevent St. Paul's from going the same way as the City churches, and that would be a national disaster. It was strange that the spiritual significance of the City churches should be so obviously overlooked. He thought that the Measure would recoil with disastrous effect on the Church of England. Its advocates were undoubtedly moved by good intentions; but the City churches must be left alone. Their dignity stood for a medium whereby the church could keep in touch with the common man and their spiritual significance meant much to those of humble station.

Mr. Aubrey Trevor Lawrence, Chancellor of Winchester and four other dioceses, defended the Measure and said, speaking personally, that he had never known a case where he had found it necessary to refuse the advice of his Advisory Committees. They had proved of the greatest possible help. As chairman, he had never recommended the destruction of a single church. He had read in the banker magazine, recently, an article entitled "Bankers versus Bishops." The two distinguished architects who were responsible for the article urged the bankers to address the bishops thus—"Pull

the City churches down and we shall not subscribe to your new churches." The City of London and the bankers could say, however, "We wish to preserve every church, beautiful and ugly, and we are willing to find the money for the Church's fund." It would be a great gesture. London was not alone in its problem of City churches. Birmingham and Manchester had had the same experience—the moving of a population to the outer suburbs. Since 1919, there had been 427 schemes for the union of benefices, involving a total of 854 churches. The Measure they were discussing dealt not only with the City but with the whole of London. Probably under it not a single church in the City would be destroyed. But he would ask them to think seriously of the difficulties of the Bishop of London, who had to face the appalling problem of great housing schemes like Becontree, where there were thousands of houses and many cinemas, yet there was difficulty in finding money for the churches. He believed that the Church Assembly and the Ecclesiastical Committee had given careful study to the Measure and had recommended it in the interest of the church and as not inimical to the constitutional rights of His Majesty's subjects.

Mr. J. Frederick Green, Chairman of the Society for the Protection of Ancient Buildings, said Mr. Lawrence could not have it both ways. He had said that the Measure had nothing to do with the pulling down of churches; and on the other hand he had emphasised the Bishop of London's difficulties and the church's need of money. Both supporters of the Measure had talked of ugly and uninteresting churches. He, himself, knew of a certain church in the City of London which was the height of ugliness and would make a better ball-room than a church. The terms "ugly" and "uninteresting" were, however, capable of many interpretations. He was not, of course, going to suggest that all Wren's churches were equally interesting, but he would say, confidently, that every Wren church in the City of London was the most interesting building in the street in which it stood. It was not right that the churches should be pulled down in order that others might be put up in the suburbs. He ventured to think that they had much to learn from the Roman Catholics and Nonconformists. Where did the money come from for their new churches? Out of the pockets of those who supported them! Was the Church of England to lag behind? Again, why judge the City churches from the size of their Sunday congregations? Why should the City churches only be used on Sundays? Some of them were crowded with people on week-days; and where there was a powerful preacher they could be filled even on Sundays. He had recently given an address in a City church that in itself was not interesting, but the rector told him that an average of from two to three thousand people per month attended on week-days. Was it right that this City church should be scheduled to be pulled down because one happened to prefer the more interesting church of St. Magnus the Martyr. These churches justified their existence; scanty congregations were not the fault of Wren. He appealed to his hearers to resist the Measure everywhere. It might be promoted for the union of benefices, but it was difficult to deny that behind it was the idea of pulling down the churches.

Some of them remembered the spire of St. Andrews. Now it had gone, and that tragedy was the sort of thing that happened because certain people thought that nothing but Gothic could be right.

The chairman allowed Lord Hugh Cecil a few minutes for a reply, in which he reiterated that the Measure was not for pulling down the churches or for trampling on the religious feelings of the people. It was already possible to pull down any church, and the Measure merely set up better machinery for deciding controversy about any particular church. Anyone, said Lord Hugh, in a parting shot, who is not an idiot or an architect must see the reasonableness of that.

Among those present were The Swedish Minister, Mr. Charles Aitken, Alderman Baker, L.C.C., Professor R. Anning Bell, R.A., and Mrs. Bell, Mr. Detmar Blow, Mr. and Mrs. Darcy Braddell, Mr. and Mrs. H. Chalton Bradshaw, Mr. Herbert T. Buckland, Mr. and Mrs. John Buckland, Mr. Harold Child, Alderman Ewart Culpin, L.C.C., the Rev. Dr. and Mrs. Geikie-Cobb, Mr. H. S. Goodhart-Rendel, Mr. and Mrs. H. Austen Hall, Mr. and Mrs. E. Vincent Harris, Mr. C. Lewis Hind, Mr. and Mrs. R. Holland-Martin, Mr. and Mrs. E. V. Knox, Mr. and Mrs. Nathaniel Lloyd, Mr. Ian MacAlister, Mr. Compton Mackenzie, Mr. and Mrs. Charles Marriott, Mr. Carl Milles, Mr. and Mrs. Oswald P. Milne, Mr. Lionel G. Pearson, Mr. and Mrs. A. R. Powys, Professor C. H. Reilly, Miss Berta Ruck, Mrs. Phoebe Stabler, Mr. Ralph Straus, Mr. Philip Tilden, Professor Henry Tonks, and Mr. and Mrs. Septimus Warwick.

COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The Council for the Preservation of Rural England (or "C.P.R.E." as it is to be called), which has been formed on the invitation of Mr. E. Guy Dawber, President of the R.I.B.A., will hold its first meeting at the R.I.B.A., 9, Conduit Street, W.1, on Tuesday, 7 December, at 3.30 p.m.

Members of the general public who are interested in the objects of the C.P.R.E. are cordially invited to be present. The meeting will be addressed by the Earl of Crawford and Balcarres and by Mr. Neville Chamberlain, the Minister of Health, who has already shown his keen interest in the movement.

THE COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

RULES.

1. *Name.*—The name of the Council shall be "The Council for the Preservation of Rural England."

2. *Constitution.*—Each of the following organisations shall be entitled to nominate two representatives to serve upon the Council, and the Council shall consist of such nominated representatives together with representatives nominated by such additional organisations as the Council may from time to time determine:—

The Royal Institute of British Architects; The Town Planning Institute; The County Councils' Association; The National Federation of Women's Institutes; The National Trust; The Royal Automobile Club; The Automobile Association; The Urban District Councils' Association; The Central Landowners' Association; The National Council of Social Service; The Garden Cities and Town Planning Association; The Rural District Councils' Association; The Scapa Society; The Commons and Footpaths Preservation Society; The National Housing and Town Planning Council; The Surveyors' Institution; The Society for the Protection of Ancient Buildings; The Central Chamber of Agriculture; The Country Gentlemen's Association, Ltd.; The Association of Municipal Corporations; The Royal Society of Arts.

3. *Affiliated Societies.*—The Council may invite other organisations of a similar character to become affiliated members of the Council upon such terms and conditions as the Council may determine.

4. *Officers.*—The officers of the Council shall be a President, Vice-President, Treasurer, and one or more Honorary Secretaries who shall be *ex-officio* members of the Council and shall be elected annually at the Annual General Meeting.

5. *Executive Committee.*—The Council shall have power to appoint (or dissolve) from its members an Executive Committee of ten to transact the general business of the Council subject to the directions of the Council, and such Executive Committee shall have power to appoint (or dissolve) such Sub-Committees as may be necessary and to appoint a salaried staff. The officers of the Council and the Chairman of the Council shall be *ex-officio* members of the Executive Committee, which shall have power to fill from members of the Council any casual vacancies *ad interim*. At any meeting of the Executive Committee five members thereof shall form a quorum.

6. *General Meetings.*—An Annual General Meeting of the Council shall be held at such time and place as the Council may appoint, and in case of urgency the President or the Executive Committee may call a Special General Meeting at any time. At any General Meeting ten members present shall form a quorum.

7. *Rescission of Resolutions.*—No resolution passed by the Council or Executive Committee shall be rescinded or varied

except by a majority of two-thirds of those present and voting at any subsequent meeting of the Council or Executive Committee, and notice of a proposal to rescind or vary such Resolution shall be given not less than seven days before the meeting at which such proposal is to be considered.

8. *Finance.*—A Statement of Accounts and Balance Sheet, duly audited, showing the receipts and expenditure of the preceding year and the assets and liabilities of the Council shall be submitted to each Annual General Meeting.

9. *Alteration of Rules.*—Any alteration of, or addition to, these Rules shall be made only at a General Meeting of the Council after notice of the proposed alteration or addition shall have been given in the notice convening such meeting.

OBJECTS.

(Should be Rule 2.)

The objects of the Council shall be :—

(a) To organise concerted action to secure the protection of rural scenery and of the amenities of country towns and villages from disfigurement or injury.

(b) To act either directly or through its constituent and affiliated members as a centre for furnishing or procuring advice and information upon any matters affecting the protection of such amenities.

(c) To arouse, form and educate public opinion in order to ensure the promotion of the objects of the Council.

Proposed Architects' Defence Union

A meeting of Architects and Surveyors was held at the Royal Institute on Monday, 18 October 1926, with the object of considering a proposal to form an Architects' Defence Union. Major Harry Barnes [F.] was in the chair.

The Chairman : This meeting is not a general meeting of the Institute, but is a meeting of architects and surveyors which has been brought about by the issue of a circular which, I presume all of you have seen. As Chairman of this meeting I have received from the President a letter which the Secretary will read to you.

Mr. MacAlister (reading) : I am in full sympathy with the proposal to form an Architects' Defence Union, and would urge our members to join and make it a success. The R.I.B.A., like most professional societies, has many claims on its income, and since legal help costs money, it is reasonable this should be provided by a special fund subscribed for that purpose only. The Defence Union will, in time, form a panel, as it were, of solicitors and counsel well versed in the nature of the actions brought by clients against their architects, and vice versa, and be of the utmost benefit to the profession at large. For this reason I think the new body will perform a most useful function. —Yours faithfully, E. Guy Dawber.

The Chairman : You have heard the letter from the President, which is written as an individual architect. The body proposed to be formed is not like an Allied Society, nor like one of its committees ; therefore this meeting is not governed by any of the bye-laws or standing orders of the Institute. We are met to hear proposals for an Architects' Defence Union, and we have with us Mr. J. Douglas Scott, who will explain the proposals. He is the Chairman of the Practice Standing Committee, but he is not here in that capacity. He is the mouthpiece of a small body of architects who have worked out proposals which have been submitted to, and have received the benevolent approval of the Institute, and they are now putting these proposals before you, with the knowledge that the proposals have the informal and unofficial support of the Institute. Mr. Scott will explain the proposals and move a resolution.

Mr. J. Douglas Scott [A.] : The proposals have been considered at great length by a sub-committee of the Practice Committee, who have gone into the question from many points of view. Before, however, I mention those, I think that you should know what has already taken place on the same subject—that is, the formation of a Defence Union. The former proposals were made as a result of letters in the Press and an exchange of views as long ago as 1914, and a scheme for professional defence was formed, but, owing to the war, nothing further was done. At a later date, in 1921, the scheme was revived, and the original proposals extended. These were considered at great length, but the support necessary for the foundation of a Union was not forthcoming. The matter remained in abeyance until 1925, when it was suggested that the subject might be reconsidered. There were, perhaps, two reasons for this. One was the amalgamation of the Society of Architects with this Institute, which brought in a large number of new members. The other was the increasing demands made on the Institute for assistance in contesting cases in which architects had become involved. Therefore we took up the matter afresh ; we investigated what had been done previously, and we tried to find out what other professions were doing to protect their members. We took as a standard the Medical Defence Union, a very strong body who have successfully defended their members against actions brought against them. I do not think, however, that they get the same kind of claims made against them as we do. Therefore we have to consider the matter from our own point of view. In considering the proposals which we could submit to members we naturally wanted to get the best terms. We formulated certain proposals and submitted them to several insurance companies, and we have agreed tentatively on a draft policy from a well-known company, who will undertake the business of underwriting the liabilities. This has been carefully considered, and we have arrived at the stage when we can advise you that the policy represents a very fair scheme for acceptance. The protection proposed consists of defence in the actions for pro-

essional negligence. The other matters involved are : support or defence in actions for slander or libel, defence of the ownership of copyright, and, lastly, support in the recovery of fees.

The condition with regard to the first—professional negligence—is that the indemnity offered is up to a sum of £5,000, but, the company say, the member must bear the first £25 as his share of the liability. There are reasons for that. The company desire, naturally, to exclude small and frivolous claims, and we, also, would like to exclude them, as it is not desirable for the profession to appear as a too litigious body. With regard to support or defence in actions for slander or libel, I imagine that will be a small matter. At any rate, it is confined to libellous or slanderous statements, written or uttered by the insured in the conduct or exercise of his profession as an architect and surveyor, but liability shall not extend to any libel or slander written or uttered by the insured in a journalistic or editorial capacity, or contained in any communication or contribution to the Press. Under that arrangement the architect would be safeguarded in actions for libel or slander. Next is the defence of copyright. The Copyright Act, under which we claim to copyright our designs, was passed in 1911. As far as I am aware, there has never been a case fought out in the courts on that matter. The nearest approach was one that was reported in the JOURNAL a little while ago, of which, for the information of members, we were able to publish the minutes of the terms of settlement in an action brought on a motion for an injunction, which was adjourned and then settled out of court. The question, I think, is of very great importance. The Practice Committee have recently had four or five cases that apparently are good claims for infringement of copyright ; but, of course, we can do no more than indicate what our views are, which are not legal views, as we do not give legal opinions, and refer the enquirer to counsel's opinion, which was also published in the Institute JOURNAL. One is led to think that if there were a fund available for assisting architects to contest the purloining of their work this custom would cease. Undoubtedly it is on the increase. The Union would afford members protection against the infringement of their copyright.

With regard to supporting actions for the recovery of fees, that perhaps is a subject which appeals to most of you as much as do any of the others. Difficulty, of course, occurs in establishing the validity of our scale, because, as you are aware, the R.I.B.A. scale is not legally binding unless it has been brought to the notice of the client, when it becomes a contract. That, the insurance company recognise, must be a principle if this business is undertaken ; you must bring the scale to the notice of your clients. If that is done a member of the Defence Union will be able, through the insurance company, to sue for his fees. But the amount of the fees must be in excess of £25; anything less might give the Architects' Defence Union a bad name, and people might be inclined to suggest that it is a debt-collecting agency. We want to avoid that. But what we want to provide for is the case—of which there have been a good many—where an architect has been unable to recover his proper and due fees. While he might very well be prepared to initiate an action, it might be a different proposition if he is fighting a very rich client, for it means a very considerable outlay to fight the case to the bitter end. Therefore you have the opportunity here, if you have brought this scale to the notice of your client at the time of receiving the instructions, or soon after, and the amount is over £25, to get the insurance company to take up your case and endeavour to enforce the contract between you and your client, that is, to recover your fees. I know there are some who think we ought not to take up the recovery of fees, but I think that on consideration you will agree with me that that attitude is wrong, and for this reason. We know so often that when an architect is compelled to sue for his fees he is met with a counter-claim for professional negligence. That is nearly always the defence, or one of the defences if not the first

defence, to an architect's claim for his fees. The question of the recovery of fees and the question of professional negligence are so much bound up together that we could not include one without the other. That is the reason, therefore, why the question of the recovery of fees has been included in our scheme. We, as architects, are rather jealous of the welfare of our profession. We explained the position to the insurance company, and the company have agreed that these particular claims must be approved by the Council or by the Board or the Committee of Management—whatever it is that you will set up under this scheme—before they are proceeded with. Therefore if the Council says this is a proper and just claim, and in accordance with our code of professional etiquette and in accordance with our scale of charges, then the company will make no bones about proceeding with it up to the limit which they have guaranteed. Each of these claims is subject to a maximum of £5,000 for costs—in a case of claims, for example, for professional negligence that would mean the costs and damages, should they be given against the architect, up to a total of £5,000. In the case of recovery of fees, ownership of copyright and slander, the indemnity offered to you does not cover your opponent's costs ; it only covers your costs. If you fail in your action, you are not indemnified as to the other side's costs—only your own.

Those, generally, are the outlines of what is offered you. It is perhaps necessary to mention who would be included in the scheme. The conditions under which these policies will be issued were a little difficult to arrange, because, in the first instance, the insurance company only wanted to give the policies to members of the Royal Institute of British Architects ; they were satisfied that they would then be insuring qualified men. We had to point out to them, however, that there were others who would be entitled to come in, especially as it is a condition that all members of a firm must insure, and not all members of firms are members of the Royal Institute. The Insurance Company has, therefore, agreed to include any qualified architect or surveyor or any member of an allied society or an outside architect who would be vouched for by members of the Defence Union, so that the opportunity of enjoying the privileges of such a Defence Union is practically open to every practising architect and surveyor in Great Britain and Ireland. We cannot extend the privileges to our overseas members. You will readily realise that their laws and customs are different from ours, and this scheme must be controlled from London.

A company will have to be formed for carrying the proposals I have outlined into effect. To a certain extent only, the acting Committee have considered the outlines of Articles of Association under which the company would operate. If this meeting approves of the proposals and decides to go on, they will have to be gone into more closely and will be submitted to a meeting to be called at a later date for acceptance. For the moment, however, it is only necessary to indicate the method by which these proposals would be carried into effect—the formation of a company under the Friendly Societies Acts ; underwriting by the Cornhill Insurance Company, who require every member of a firm to insure ; an annual subscription for members of three guineas. Since our initial negotiations one or two fresh points have cropped up, and for that reason I cannot give you the policy in its entirety. One of these points will be, perhaps, somewhat of a shock to some of you. It is, that in a case of professional negligence a claim can be brought against an architect's widow within six months of the husband's death. We know of a case in which an architect's widow had to pay £300 damages for dry-rot occurring, or being discovered, about a year after the building had been completed, and within three months of the architect's death. The insurance company have added that benefit to the policy. There have been one or two other points of a similar nature which have arisen in the

course of the discussion between the representatives of the insurance company and ourselves, and I must say the company have met us very generously.

It is necessary that this must be kept separate from the R.I.B.A.; it cannot be an official part of the Institute, and the Institute must not be involved in any way financially. The Council of the Institute, very generously, have voted a sum for the preliminary expenses, for propaganda, and advertisements in the technical Press, and the postage of the various documents which have been sent to you. We have practically exhausted that amount, and I do not feel inclined to go to the Council to ask them for any more money. If this meeting decides it is worth while proceeding with the scheme, I think it should thereafter be self-supporting.

In reply to our circular 352 architects have returned the slip asking for further particulars and desiring to become members if the Defence Union is formed. The majority of those are from the provinces, and a very large number enclose letters indicating approval. I think that may be taken as fairly satisfactory. We have, apparently, amongst ourselves, that is, our home members and Allied Societies, some 6,500 to draw upon. You may say that 352 out of that number is not a very generous response, but anyone who has worked in this Institute knows how very slow our members are to reply to any of these appeals.

There is one other little point that I should like to touch upon. One often hears members say "Oh, but I can't send that awful Scale of Charges to my clients; it would frighten them. Four pages of foolscap!" There may be something in that. At any rate, if they belong to the Union and want the protection it affords, they will have to draw their clients' attention to the scale. Some little while ago, the Practice Committee suggested to the Council the reprinting of the Scale of Charges in a somewhat different form, with the result that it can now be put in an ordinary envelope.

I have been asked what, in my view, would be the effect, if this proposed Union is formed, as regards the profession. I am under the impression that it will have a very beneficial effect. I think that it would tend to reduce litigation. I think the fact that the solicitors for the other side will come up against the solicitors for the Union will, perhaps, make them think twice before proceeding further. This has happened in the case of the Medical Defence Union. They will think, "Here is someone who has got a great deal of power behind him; I do not think we will go on with this; we will settle it." The effect of that will be the building up of records of cases and of the way in which settlements have been arrived at, which will be useful for reference in cases which are carried further than the initial stages.

No doubt there are many points that members would like to be enlightened upon. There are some of the Committee here who would be quite willing to answer any question in connection with the scheme. We also have with us Mr. Wilson, the underwriter to the Cornhill Insurance Company, who will explain any technical points with regard to the policy.

The Chairman: You have listened to a very clear and detailed exposition, and as I am sure nobody wants to prolong the meeting beyond reasonable limits, we do not want a discursive debate upon the proposals. I think it will help to shorten the meeting if, before the resolution is put, any lady or gentleman who has any direct question on the proposals will put it and have it answered. I think the result would be to clear our minds on the subject and perhaps enable us to take a very clear, quick and decisive vote.

The following members put questions and took part in the discussion which followed: Messrs. Percy Thomas [F.], C. E. Elcock [F.], W. H. Gunton [F.], N. F. Woodroffe [F.], C. W. Long [F.], Digby L. Solomon [F.], G. A. Lansdown [F.], R. Langton Cole [F.], C. H. Overy, and Ivor Lewis [F.].

Mr. Max Clarke [F.]: I should not like the meeting to conclude without mention being made of the fact that Edmund Wimperis is the originator of this idea. He was the man who, in 1912, brought the matter before the Practice Committee, and, whatever benefit there is in it, Wimperis is entitled to the credit. I have, here, the terms of a policy, and those terms depend entirely upon what your turnover per annum is, so I do not think the premium of £12 is a fair one to state; it may be very much more, or it may be a little less.

The Chairman: If there are no further questions and suggestions, I will call upon Mr. Wilson to reply.

Mr. Wilson (actuarial representative of the Cornhill Insurance Company): The first point is, why, if there are two members of a firm, they should both pay a subscription. When I provided for that I had in mind that if there were two qualified architects in the firm, they were doing the work of two men, and so they could commit the negligence of two men, and I considered it was equitable that a premium should be paid for each one of them. The next point was on the question of the opponents' costs. The circumstances in which you are asked to pay them are where you have been found guilty of negligence, and I did not think it was an unfair penalty to ask any man who is negligent that he should be co-insurer to the extent of the costs. I left that in in order that you should not have quite a blank cheque, but should, apart from anything else, have a financial interest in the result of the action.

A Member: Mr. Wilson said only negligence, but there are other cases besides negligence in which the architect may be unsuccessful.

Mr. Wilson: Yes, the speaker is right; it also applies to the other sections. If an architect libels a man, again it is only equitable that he should be penalised to some extent.

The Member: An architect may not bring the action for libel. It may come from the other side.

Mr. Wilson: If the other side bring the action there must be grounds for it; the architect must have done something. I have been asked to give you a policy which protects you against almost everything you can think of, at a premium of two guineas, and I do not pretend to be giving you everything in full for that: I cannot do it for two guineas. The policy which he is supporting is one which is based on building costs, and the premium, as we have heard from this gentleman on my right, is £12 per annum for costs to £50,000. If a building costs £500,000, his premium is substantially more. I offer a policy which the bulk of architects will find answers their purpose in their professional life, and it gives them a freedom from worry which they cannot get anywhere else for two guineas. I am not here to urge you to take this policy; it is really a matter of indifference to me whether you do or not; but I say unhesitatingly you will not get better value at the two guineas than I am offering you anywhere in England. Another point was whether the insurance company would make a man go to law if he did not want to. I provide for that in the conditions of the policy. I take upon the company the right to deal in whatever manner they think fit, to have the conduct and control, and the company shall not start proceedings, nor settle or compromise any such claim without first notifying the insured, giving the insured the right, to be exercised within three days, to object to such settlement or compromise; and if the insured shall so object, he shall thereafter prosecute such claim at his own expense. The risk of the company's ultimate liability shall be limited to the amount for which the company would have been liable if the claim had been compromised as aforesaid. That is to say, if there is a claim against you, and if it is well founded, it is obviously in my interests to settle, and I should not go on if I could not rely that the evidence of the insured could resist the claim successfully. But if the architect wants me to resist it

when I can settle for £100, then if the architect wants to fight, he can do so, but my liability would be limited to the £100 for which I could have settled at the time.

I do not feel disposed to issue a policy to indemnify someone and leave him absolute control. The architect may not want to contest a case which ought to be contested. If we cannot persuade the architect to contest it and succeed, we should settle it. You cannot lay down a hard-and-fast rule; you can only work together. If one behaves in an unreasonable manner what chance is there? What a catastrophe if you have architects insured none of whom will do what you wish. We cannot make a success if we behave in a pig-headed way for the sake of exposing a man in Court. It is a question of practical politics. What sense is there in dragging a man into Court, knowing well he may bring evidence which may fail?

A Member: I have to pay on my verdict, then?

The Chairman: I understand that the Defence Union has reserved the right to consider cases which are brought, before action is taken by the company. So architects will at all events have the satisfaction of knowing that a body of brother architects are looking into the matter. The contingencies which are being suggested here would not arise; in these matters you have to depend on the common sense of the people engaged in them; there is sufficient safeguard in that.

Mr. Wilson: Condition 9 provides "Any dispute arising between the insured and the company, other than matters to be referred to the Council of the Union, shall be referred to the arbitration of the King's Counsel to be agreed upon by the insured and the company, or, in default of agreement, be nominated by the said Council." That disposes of that point.

Another point is whether the policy covered everything contained in the R.I.B.A. Scale. The policy is intended to cover a man in the exercise of his profession of architect.

Mr. Delissa Joseph [F.]: At this time of night we cannot do justice to details of this scheme, and I suggest that the question of detail be adjourned to another meeting. We might now take a vote on the principle involved in the establishment of a Union. We do not want to lose in detail the great principle which has been submitted so eloquently to us to-night. I am convinced that nothing but good can arise from the formation of this Union; nothing but advantage can result from our standing in this matter shoulder to shoulder. Therefore, I sincerely hope you will ask the meeting to concentrate at the moment on the question of principle, and postpone the details.

The Chairman: If that is the feeling, that we have had enough of detail and we can confirm the principle, will the meeting give me its sense on that point?

Agreed.

The Chairman: This motion will be put without discussion. I will ask Mr. Douglas Scott to propose it.

Mr. Douglas Scott: I propose: "This meeting of architects and surveyors, having heard the proposals for the formation of an Architects' Defence Union, approves the same and

desires that the necessary steps be taken for putting them into effect forthwith."

The Chairman: I call upon Mr. Gilbee Scott.

Mr. W. Gilbee Scott [F.], in seconding the resolution, said: I have taken a great deal of personal interest in this matter. I have been Chairman of the Committee which has brought it to its present point. The very few remarks I have to make are to the effect that I wish to try to push home the fact that this is for your good. It is obviously of very great value to you, notwithstanding the various criticisms which have been made. It is also perfectly obvious that you cannot get elsewhere protection of the kind we are getting by this policy for anything like the sum you are asked. If you pay £12 a year, you can get more for it. Such combination is of wonderful benefit to the Medical Defence Union. It has 12,700 members—practically every doctor in the United Kingdom—and they pay £4 a year each. Is it likely that all those 12,700 would be willing to pay £4 if they did not think they were getting something for it? In the same way, it is suggested to you that you should pay three guineas for what, in our profession, is probably of equal value to us. Many men say, "I know how to get on with my clients. I never get into trouble with them." If you have never been in trouble you may think it is impossible to get into it because you have such reliance upon your business capacity, but you may be let in by other people. There are all sorts of questions which may arise in connection with buildings. I could give you half a dozen instances of things having arisen which were not the architect's fault. Yet all that is to be covered by a subscription of three guineas a year. We often see the notice, "Safety First," and it is a very wise policy. We think it is worth while to insure houses, our lives, and fifty other risks, but we do not seem to see the necessity of being careful in this matter. There is this one further remark I want to make: that it is only by co-operation we can get these advantages. If each one of us were to insure separately, we should have to pay a very much larger sum. I strongly urge you all not only to accept this resolution, but to do so with acclamation.

The Chairman: I will read the resolution to you again.

It was carried *nem. con.*

The Chairman: There is a second motion, and perhaps you will allow it to be put from the chair. It is: "This meeting authorises the present acting Committee, with power to co-opt others, to proceed with the formation of the Architects' Defence Union, and submit the completed scheme to a general meeting to be called at an early date."

This was also carried *nem. con.*

[Note by J. Douglas Scott:]

The Cornhill Insurance Co. are prepared to insure the risks mentioned for two guineas per member with a minimum of 1,000 members. The member's subscription to the Defence Union will be three guineas per annum. The difference of one guinea is required for rent of office, secretary, auditors, and the other working expenses of the company.]

Informal Lectures to Workers in the Building Trades

There will be found somewhere, sometime the true relationship between an architect's design, the organisation which assembles the men, and the plant to carry it out, and the actual manual labour of the men on whom the task of putting brick on brick or stone upon stone falls.

As architects we watch, not without misgiving, the growth of the master builder with his vast organisation comprising not only building but estate agencies, antique and modern and period furniture, decorations and furnishings, all tacked on to the real industry of good honest building, the only interest of the original founder of the business. Concurrently with this development of the building trade we see architects becoming more and more immersed in the commercial development of sites, even to the extent of giving prizes in our architectural schools for study of site values, and urging high buildings all over our cities, not because they are architecturally good for our cities, but because they mean money to building owners and more rateable property for the municipalities concerned.

Neither of these points of view envisages the man who does the work, except in so far as his rates of wages and output affect the calculations of the master builder or the architect with a site to develop. That is and always must be wrong if considered alone.

Humanity is a more potent factor than cash on the nail.

Whether we are working on speculative building or on a cathedral to stand for all time, the workman is entitled to do his best and should not be expected to do less than his best. He has skill as much as a builder or an architect. It is not good that he should be asked to use it unworthily because someone wants a cheap building and he is in the grip of an organisation which puts that before anything else.

Hence these lectures. We, as architects, ought as much as possible to get into direct touch with the men who carry out the work, and preserve as long as we can and by every means in our power the traditions of good workmanship, for which as a country we are still famous.

MAURICE E. WEBB [F.]

[An abstract of the first of the series of lectures which was delivered by Mr. L. Sylvester Sullivan at the Royal Institute of British Architects on Thursday, 7 October, is given below.]

The Job

BY L. SYLVESTER SULLIVAN [F.]

Architects, nowadays, have to be both born and made. The making usually commences at the age of eighteen or thereabouts and takes the form either of a four or five years' course in one of the schools of architecture, or in three to four years' apprenticeship with a practising architect. In London apprenticeship is largely falling into disuse in favour of the school training. There are other ways of becoming an architect, but these are those in which definite training is expected for definite payment.

In his school period the student will have been taken through progressive stages in yearly courses, each year design and construction being so tied together that the student is made to realise that he cannot design properly without construction nor construct properly without design. He is taught the use and value of colour, and is made to study materials, to measure old work and, as he goes, to apply what he learns to what he designs. He is taught a fitness in all things—for instance, that domes arise from the necessity of roofing over large voids and consequently that small chambers needing no extraordinary measures and capable of being roofed in quite ordinary ways would be incongruous if domed; and he knows also that columns, in another dimension, signify spaciousness too and that when applied to a storied building and cut across by floors they incorrectly express the purpose of the building, having lost their significance, for the reason that the rooms behind have none of the attributes of size and dignity of the temples from which the columns were derived.

From traditional things by degrees the student is loosened as he progresses so that he is freer to use his own devices and develop a reason and method of his own until at the end of his five years, in which a period of six months in an architect's office is compulsory, he has become a person capable of planning and designing coherently and with fitness. During this period of years part of his job will have been to take the preliminary, intermediate, and final examinations of the R.I.B.A., and he will have taken this hall-mark upon himself by receiving their Associate diploma, and such other more or less valuable awards as he has been able to snatch in passing. Certain of these awards may have taken him on to the Continent, to America or into builders' offices and yards. Certain other scholarships may have been of assistance in giving him free courses in schools or in maintaining himself while there. Unless his parents are well to do he will have had a constant effort to maintain himself, but may have been able, if he is a good draughtsman, to have earned money in making perspective or other drawings for practising architects or by working in their offices during his vacations. In any event, he has realised by now that his job is one of sustained hard work, though he may play hard, too, in order to keep fit. It may be mentioned here in passing that the diploma of the R.I.B.A. is now recognised in the various Government Departments as equivalent to a degree at a university.

About this time in his career the student will probably be competing for some of the highest scholarships, such

as the Rome, the Soane or the Victory, or will be competing, as no doubt he will compete many times in his later life, for the buildings put up to public competition. Liverpool Cathedral and the London County Hall were competitions won in this way by junior men, and many others might be cited. These competitions mean concentrated work for long periods and at the worst, even for the unsuccessful, mean gain of valuable knowledge and experience. The disgruntled loser has learnt something if it be only that patience is a virtue.

So much, and it is little enough, considering the time occupied and the work done, for the training.

Building has become so complicated, with so many ramifications and new processes, that without special qualifications the job would be almost impossible to manage. The modern architect must know about and take into account the laying on of the hot and cold, heating, ferro-concrete, steel, sanitation, building laws, dry rot, easements of light and air, party walls, County Councils, neighbours, legal difficulties, travellers, contractors, trade unions, electricity, and wireless.

His work is concerned at times with all of these things and more, and he must know a great deal about each. It is no wonder that people seem to regard him as a walking encyclopædia to be dipped into as required.

He must know that Beauty is more than skin deep, though Beauty herself is almost indefinable. There can be no Beauty that is not based on the form and soul, and he must constantly endeavour to enclose her in his works, to grace them in dignity and comeliness, to lend them some of that austerity that is part of her charm. This wooing of Beauty must run through the whole of his job—in planning and composition—and by Beauty you will understand that Prettiness is not meant. Prettiness, too often, passes with the first wrinkle, but Beauty lasts into supreme old age. Beauty is not mode, nor is it ornament or decoration. These things may be her aids but are not necessary to her.

Is it any wonder, then, that an architect endeavours to get as near perfection in his work as possible, which, for all he knows, may live for centuries after every one who helped him in it is dead and gone, and he (perhaps deservingly) forgotten?

What has all this got to do with the job? Not much, you may think, but assuredly it has almost everything to do with it, for we may be sorry for any job that does not bear in it some evidence that it has been approached with at least hope and aspiration.

It may interest you to hear, if you are not already aware, that before a single man comes on to a building such as this in which you sit there have been several months' continuous work on the part of the architect and those associated with him. From the moment an architect is called in by a prospective building owner the job begins. It may, and often does, start with the finding of a site and with negotiations to purchase, where an acquaintance with site values and the ways of agents is of use. These negotiations may be complicated by difficulties with neighbouring owners and ground-landlords, entailing other negotiations respecting height and rights of light and air. Financial arrangements may also require to be negotiated. Questions of this kind, however, though

sometimes part of the job, are antecedent to it. The building work starts with the sketches when the site is settled and after the client has made known his wishes, with, very likely, some limitation as to cost. This cost limitation is often incompatible with a client's requirements, for it frequently happens that too much return is expected for too little money, especially in these days of expensive building. In this case rough calculations of price from the preliminary sketches are doubly valuable, and if there is not enough cloth for the coat the client cannot be advised of it too soon. The job may go off, but it is better to lose it than give unsound advice.

In a large proposition it is always necessary before commencing sketches to spend some hours or days at the client's business, factory, laboratory or whatever it may be, studying the working of the business that the building is to accommodate. A knowledge of the routine that the raw material takes from the moment of its receipt to the delivery of the finished article may have an interesting and direct bearing on the design and may, conceivably, so improve and simplify the internal working as to benefit those at work in the business, and also save time and money.

The sketches are then begun, often with a few rough sketches in the presence of the client, while the architect is testing and feeling his way into the client's mind. The client, as it were, is in the witness-box and the architect is cross-examining him. As often as not in probing him new ideas will have been developed by both and one set of wits is polished against the other. The importance and value of daylight will be remembered, staircases, lifts and less important parts will be relegated to the darker parts of the building, and, where light and land is of great worth, floor space and window light should be valued with care. So the design is polished and repolished until the scheme fits like a jig-saw puzzle, the parts falling naturally into their proper places. The final sketch is approved and initialled by the client and orders to get ahead are given. There is a great deal of money tied up and earning nothing during the progress of the work—money laid out in land, money at call to pay the contractors and their craftsmen, which not only may be earning nothing because it is not being used, but may be costing more money in interest. So it is no surprise to the designer to find that, having made up his mind on the sketches, the client expects him to be able to wave a wand and conjure the building like magic from the ground.

Then begins a very busy time for the architect. His dimensioned eighth-inch scale drawings are pencilled and traced. The prints are coloured and shot off to the quantity surveyor and the consulting engineer, and to lift makers, casement makers, metal workers, heating engineer, sanitary specialists, electricians, marble masons, decorative plasterers, and to all who are to prepare estimates for special works. This done, half-inch scale drawings follow in rapid succession traced and detailed in full size wherever possible, so that each part drawn is completed in its draughtsmanship at once. This saves infinite trouble later. These drawings are also sent to any firms concerned, the quantity surveyor, of course, having as much as it is possible to give him as soon as ready—he and his staff will be ready and waiting and may be held up in their

measurements. The architect must see that no delays that may occur can be laid at his door and he of all men must avoid dilatoriness or negligence. All this time much of his office hours will be given up to interviewing representatives of prospective contractors and sub-contractors, county council officials, sanitary authorities, neighbouring surveyors, arranging legal matters, and possibly attending arbitrations.

As the drawings progress constant notes are being made for the specification and passed over with the drawings or on the drawings to the quantity surveyor, so that he is not working in the dark and for want of information taking off measurements in one material when another may be intended.

Then the steel drawings being ready, sub-contractors' estimates received and selected, the bills of quantities done, the job at last is sent out for tender and to the acid test of the open market on the approximate estimate given to the client weeks before. Here the architect may receive a shock, and in this connection it may be said there has been nothing so difficult to gauge correctly since the war as building costs. However, if the cost has been gauged with reasonable accuracy, the job will go forward and a contractor appointed from amongst those whose tenders have been received. A contract is prepared for signature by both parties. This, of course, is a legal document and is almost universally in the form (with certain known modifications to meet each case) as agreed between the R.I.B.A. and the Master Builders' Association. Amongst other things, it provides that the men shall be insured. On the signing of the contract, the builder is given copies of the bills of quantities, together with the specification, and copies of what are called the "contract drawings," that is, the drawings on which the bills have been based and which are usually signed by both parties at the same time as the contract. The contractor is also given a setting-out plan and as many of the half-inch scale and full-size drawings as may be ready, all in duplicate or triplicate, with, possibly, authority to the printer to supply any further copies required, for which the builder will pay the printer. The architect and the contractor are fortunate who are in the happy position of giving and receiving on this day complete half-inch and full-size details of masonry, a good part of the joinery also, with full sizes and a list of sub-contractors, together with copies of their estimates which the contractor is to accept. The client, as a rule, expects to receive copies of the contract drawings at the same time for the use of himself and his organisation so that their own preparations may be made. By this time, if the work is large enough, a Clerk of Works will have been appointed to represent the client's interests on the job. A great deal depends on his character and on that of the general foreman, who represents the contractor. The architect is to be congratulated if he has two friendly, experienced and diplomatic men on whom he can rely, to whom the job and the good of the job is always a matter of moment, and to whom, given the means, the best way is the only way.

The making of drawings and their issue goes on almost until the completion of the job, and may amount to some hundreds of different details. The first contract may be succeeded by others for carpets, curtains, blinds,

chairs, tables, desks, archives, files, or other fittings and machinery.

All this may be said to be a distinct and chief side of the architect's work, which really is so many-sided. He is a man of overwhelming responsibilities—these are of many kinds, and affect his relations to the contractor and those employed by him, the sub-contractors and the general public. Besides being a designer, he must be of a stable and judicial temperament, exercising his judgment fairly, and without bias holding the scales even between conflicting interests. He must be at the disposal of everyone concerned, be it master or man, ready, if called on, to help to compose differences and resolve difficulties and to keep his temper no matter how wrong things may go or how much his prevision and effort may be wasted.

It is on the job that knowledge of materials is important, and it is chiefly on the job that this knowledge is gained. Such elementary things as the recognition of a sound brick, cool cement and clean sand, the rather less obvious correct bed for stone, the choice of real white lead from amongst its substitutes, the sweetness of oils, the difference between brush polishing and genuine elbow grease or between a pellated screw and a punched and puttied nail—and so on. Knowledge of construction must have been displayed in his drawings, but an architect should not be too rigid in having his way in everything; the craftsman's way of tradition or of experience may be better than his own evolved from a general aptitude for construction rather than from a daily acquaintance with practice and material. No architect should think that because his student days are past that there is nothing more to learn. There is something left to learn always.

Machinery has had its influence on all our jobs, and just as the photo-printing machine has, to a great extent, eliminated the tracing clerk, the machine in the builder's shops has effected changes. Some of the dull mechanical hand work has, no doubt, been done away with, to have its place taken by other dull or duller machine work or machine minding. No machine can give to joinery, masonry, embroidery, carpets, lace, boots or beer, the texture, surface, finish, laciness or taste of the hand-made article. The scribing machine is a wonderful mechanic, but when one considers the feather edges that are caused by the panelmolds being run down and concealed in the tightly fitting scribe on the bottom rail, and the ultimate effect of the weather on this in an outside door, no matter how good the paintwork may be, one may be certain that the machined door is not going to outlast hand workmanship. Nor, I think, can one be sure that machine-planed masonry is going to keep its surface against wind and weather, so long as the old hand-tooled face—the stutter and jar of the plane must have a bruising effect beneath the surface that may be dearly bought. Machine-made things have a sameness and monotony, and there seems to be a tendency on the part of many to aim at machine-like precision, repetition, and perfection in their handicrafts.

Perhaps you may wonder what an architect gets for his work. An architect gets paid on a percentage basis, that is, so much on the cost of the work. This is fixed by scale, and it may be said that, by close attention to

duty, by reducing claims for extras or resisting high prices, an architect is one of the few men who, by extra work, reduces his own pay.

Several times reference has been made to the quantity surveyor and the consulting engineer, and some of you may wonder what their duties are and whether the architect could not perform them equally well with his other duties. Often enough he can; but, as the architect has so much to be responsible for, it has become imperative that he should take advice on some of the work and be relieved of other. In the north, the architect is often his own quantity surveyor, but here in the south he seldom is. The duty of the surveyor is to measure the quantity of everything in a building, whether it be in foundations, walls, roofs, or finishings, to present his measurements in such a form that the cost of all labour and material can be reckoned and priced by the competing contractors. It will be understood that it is an advantage to have an independent opinion on this work, if only for the reason that the architect may be put into a judicial position with regard to claims and accounts, and it is better that he should have a more unbiased mind than he might have if he felt that his own quantities were in question.

The consulting engineer is called in most frequently for advice upon the design of steel and ferro-concrete. He may also advise on foundation work, wells or heating and ventilation. In these cases, the architect and engineer work in close contact with each other, and must have a thorough understanding of the needs of each. The architect, whether he consults the engineer or not, must have an intimate knowledge of all these special things, and be able to make calculations for them—in other words, he must know how to design them even if actually he does not do so. His designs must make allowances for them, for pipes and wires for all sorts of purposes must run through, under and about his building; further, he should not make it difficult or expensive or impossible for steel to be devised to do the work that is expected of it. The engineer in his turn should have a thorough knowledge of the difficulties with which the architect has to contend. It is only by frequent consultation that many snags of architectural or engineering importance are discovered and avoided. A design might be ruined by obtrusive steelwork or an engineering problem be avoided altogether by a re-arrangement of plan that might not only help the engineer, but reduce cost.

In other ways, everyone on the job is, in a sense, employed in a consultative capacity as well as executive. Each man on the work is called on to help with his brain as well as with his hands, though he may never come into personal contact either with the architect or the client. It seems impossible for a man to use his hands in a craft, however humble it may be, without using his brain as well. It does not matter what material a man uses, but that material will have its habits—its kindnesses and its moods, and the craftsman will come to know these moods and how to overcome them, and in doing so, take into himself wisdom. Yet, how often does it occur that "the old stuff runs extra well to-day" as though there were no such thing as perversity in the world. A craftsman's brain is as alert as his hands are active, and he knows at once if there is anything strange

in the material he handles. The hand and brain and eye of the architect are developed in certain ways, just as they are in the case of other manual workers, and these ways of hand, brain and eye in all of us are all part of a sort of composite intelligence. There is something about good building work that has its effect on the humans that create it, and has, too, its effect on those who observe it. It may be that the intelligence of the hundreds of people engaged on a building give to it something of that intelligence that stays with it, and yet is given forth again to intelligences not yet, perhaps, born. People speak of the soul of a building. May this not be something of the sort I have just described.

In conclusion, when all the work that an architect does is sent on to the job for creation, it may be an indication to him as to whether or not it has been worth doing to find the men interested in it. They are very likely more interested than they can show or we others know. The architect's care and work and labour are unavailing if their work is deficient, theirs unavailing if his work is poor.

IMPERIAL GALLERY OF ART.

Sixteen years ago the Royal Commissioners of 1851, under the chairmanship of Vicount Esher, decided to extend their well-known system of research scholarships to embrace the study of the Fine Arts. With the aid and advice of eminent artists the Commissioners were able to lay down the main lines of a system of travelling scholarships, which were designed especially for the encouragement of monumental art, and which were to be made tenable in Rome as the city whose traditions and atmosphere offered to art students generally more advantages for final training than any other city in the world. The difficulty at first experienced of accommodating the travelling scholars while working in Rome was happily solved by the re-organisation of the British School of Archaeology in Rome, and by its re-establishment, as an Imperial Academy of Art and Letters, in a fine building overlooking the Borghese Gardens. This building, which was erected from the designs of Sir Edwin Lutyens, furnishes both living and working accommodation for those who are fortunate enough to gain admission to the School of Fine Art through the annual competitions for the Rome Scholarships.

These valuable scholarships, which are offered to students of Architecture, Sculpture, Decorative Painting and Engraving, have from the first been open to competition to any young artist in the British Empire; and it speaks well for the Imperial character of the scheme that no less than six of these awards have, in the past, been won by Dominion students.

An important development of this aspect of the scheme has recently occurred, thanks once more to the Royal Commissioners of 1851 and to the new and progressive Board of Governors of the Imperial Institute. These two bodies last spring arranged to set aside the Upper East Gallery in the Imperial Institute to meet the long-felt need of the British School for a permanent gallery of its own, and to serve the further useful purpose of an Imperial centre for the exhibition of works produced by contemporary artists throughout the Empire.

No sketch of the development of this plan would be complete that did not refer to the part taken by that great patron of the Arts, Sir Joseph Duveen, for its success is largely due to his inspiring lead and munificence. It is therefore exceedingly satisfactory to know that his name appears among the trustees appointed to take charge of the gallery, which, in so far as it is to become a centre for the inspection and purchase of modern British Art, is the direct outcome of his effort.

The first of the Imperial Exhibitions will take place next spring and will include paintings (easel pictures), drawings, engravings and small sculpture. This exhibition will be followed in the autumn by an exhibition of Architecture and the Arts associated with Architecture.

As an example of the value of this centre of Imperial Art it may be mentioned that for a period of two and a half weeks, from 17 November to 5 December inclusive, there will be on view in the Gallery a small collection of drawings purchased in this country for the South African Art Gallery. During the same period there will be shown the works done in the final competitions for the Rome scholarships awarded this year. The Honorary Director of the Gallery is Mr. Evelyn Shaw, the General Secretary of the British School at Rome.

Allied Societies

TASMANIAN INSTITUTE OF ARCHITECTS. ANNUAL GENERAL MEETING.

Abstract from minutes of annual meeting, held at Hobart, on Monday, 30th August, 1926.

Report and Balance Sheet.—The annual report and balance sheet were read, and Mr. Koch, the Chairman, in moving their adoption, referred to various matters mentioned in the report and to the volume of useful work carried out by the Council during the past twelve months, and also to the necessity and the importance of securing registration in the near future. The important work carried out by the Council in relation to the proposed new Building Act was also touched on. He further drew attention to the Students' Competitions, and method and standard of the Hobart Technical School's examinations. Reference was made to the figures shown on the balance sheet and to the satisfactory credit balances shown on both the General Account and the Library Account. Reference was also made to the important work carried out at the F.C.A.I.A. Conference, held at Canberra in July last, by the Institute's two delegates, Messrs. A. H. Masters and R. S. Smith; also the conference recently held with the Master Builders' Association. The year had been a very busy one and most useful work had been accomplished. He took the opportunity of thanking the Acting Honorary Secretary for the active and satisfactory manner in which he had carried out his duties. Mr. Glaskin seconded the motion and referred to the standard of examination set by the Hobart Technical School. Mr. B. R. Walker also spoke in support of the motion, which was carried unanimously.

Correspondence.—A letter was read from Mr. A. C. Walker urging the necessity for pressing on with the Registration Bill and protesting against the activities of the Hobart City Council and the Government in carrying out work in competition with architects in private practice.

Competitions.—It was resolved that the Hon. Secretary be requested to communicate with the Secretary of the R.V.I.A. and ascertain if arrangements could be made with two members of the R.V.I.A. to act as judges in connection with competition drawing prepared by the students.

Election of Office Bearers.—The following officers were elected for the ensuing twelve months:—

President, Mr. G. Stanley Crisp; Vice-President, Mr. J. Stroud Glaskin; Past-President, Mr. R. W. Koch; Members of Council, Mr. A. C. Walker, Mr. B. R. Walker, and Mr. A. J. Doran; Hon. Secretary, Mr. Eric H. Round; Hon. Assistant Secretary, Mr. T. Tandy; Hon. Treasurer, Mr. A. Lauriston Crisp.

THE R.I.B.A. (HENRY SAXON SNELL) PRIZE 1926-1927.

The attention of competitors is called to the fact that on page 28 of the current R.I.B.A. Prizes and Studentships Pamphlet the list of drawings required for an isolation hospital includes a "½ inch detail of a sanitary block and any special feature of the design." This should read "¼ inch detail," etc.

CITY OF CARDIFF EDUCATION COMMITTEE.

A Scholarship covering tuition fees and a maintenance grant of £40 per annum for three years at the Department of Architecture at the Technical College, Cardiff, has been awarded to Mr. Clifford Rosser of Cardiff.

These scholarships, which are open to residents and non-residents of Cardiff, are awarded annually on the results of an examination of about the same standard as Matriculation in the following subjects:—English, Mathematics, a modern language, Physics with Mechanics or Chemistry, Higher Mathematics, History or Geography. Candidates must satisfy the Head of the Department of Architecture as to their ability in Elementary Drawing.

Further particulars concerning these scholarships will be supplied on application to Mr. W. S. Purchon, M.A., A.R.I.B.A. (Head of the Department of Architecture), The Technical College, Cardiff.

PAYMENT OUT OF LOAN MONIES OF SALARY OR WAGES OF PERMANENT STAFF OF LOCAL AUTHORITIES.

The following note, drafted by the Practice Standing Committee, has been approved by the Council for publication:—

An enquiry addressed to the Ministry of Health as to whether loans to Local Authorities for Housing allow of the payment out of such loan for the services of their permanent staff when acting in the capacity of architect for a Housing Scheme, brought the following reply:

"In reply to your letter of the 15th instant, I am directed by the Minister of Health to state that the following is the condition on which loans to Local Authorities are ordinarily sanctioned:

"No part of the salary or wages of the Council's permanent staff (including employees) ordinarily charged to revenue account should be defrayed out of monies borrowed under this sanction. There would, however, be no objection to the payment out of the loan of reasonable remuneration for additional work performed outside normal hours, or, where it is necessary, temporarily to employ substitutes to take the place of permanent staff during the time that the staff is engaged on the work for which the loan is sanctioned, a sum equal to the reasonable remuneration paid to the substitutes."

From this reply it would seem that the payment of a Local Authority's Surveyor and his permanent staff for services as architect to a Housing Scheme would in normal circumstances fall upon the rates, but that reasonable remuneration (usually by way of a bonus) for additional work performed outside normal hours, and the payment of temporary assistants, is allowable.

Members of the R.I.B.A. who are ratepayers in any district where Housing schemes are proposed to be carried out by the local Surveyor (sometimes it is even the Inspector of Nuisances) it is suggested might use this information to secure the appointment of a qualified independent architect without additional cost to the ratepayers.

As a rule a local Surveyor and his staff have their time fully occupied in properly attending to their ordinary and statutory duties, making the appointment of temporary assistants necessary when further work such as Housing is undertaken, and experience proves that these temporary appointments often become a permanent charge on the rates.

SUGGESTIONS GOVERNING THE PROFESSIONAL CONDUCT AND PRACTICE OF ARCHITECTS.

On the recommendation of the Practice Standing Committee the Council have revised Clause 3 of the "Suggestions Governing the Professional Conduct and Practice of Architects" to indicate more fully their attitude on the question of architects' names on notice boards.

The attention of members is particularly called to the revised clause which is printed in the 1926-1927 *Kalendar*, and reads as follows:—

Clause 3.—An architect must not publicly advertise nor offer his services by means of circulars. He may, however, publish illustrations or descriptions of his work, and exhibit his name on buildings in course of execution, including those where he is acting as architect for alterations and additions, provided it is done in an unostentatious manner and the lettering of his name does not exceed 2 inches in height. With the client's approval, any such boards may remain for a period not exceeding two months after the completion of the building, provided they do not display "to let" or "for sale" or similar notices, but they may indicate that the plans can be seen at the architect's office. Architects who are surveyors to recognised estates may announce land or sites or premises for sale or letting in connection with their appointments or when they are acting as architects for the development of land or sites.

QUANTITY SURVEYORS' FEES.

The Practice Standing Committee have had occasion to report to the Council regarding the practice of certain architects who, without the knowledge and assent of their employers, have taken or received a proportion of legitimate fees payable to quantity surveyors.

The Council warn members that such transactions are immoral, and they will take disciplinary action in those cases brought to their notice. They would also point out that certain cases may be offences under the Prevention of Corruption Act, 1906.

NOTES FROM THE MINUTES OF THE COUNCIL. 18 OCTOBER 1926.

COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

The Council nominated Mr. E. Guy Dawber (President) and Professor S. D. Adshead as the representatives of the R.I.B.A. on the Council for the Preservation of Rural England, and voted £100 as a contribution towards its expenses for the first year.

REPRESENTATION OF THE ALLIED SOCIETIES ON THE R.I.B.A. COUNCIL.

A revised scheme of representation was approved and ordered to be submitted to the General Body for approval.

APPLICATIONS FOR MEMBERSHIP.

Applications were approved from
40 candidates for the Fellowship,
71 candidates for the Associateship,
5 candidates for the Hon. Associateship,
8 candidates for the Hon. Corresponding Membership,
1 candidate for the Hon. Fellowship.

REINSTATEMENT.

The following were reinstated by the Council:—
As Fellow: J. Leonard Williams.
As Associate: M. H. C. Doll, M.A.

RESIGNATIONS.

The resignations of the following members were accepted with regret:—

Percival J. Haywood [A.],
A. L. Holder [A.],
H. H. Langston [A.],
S. E. Davies [L.].

RETIRED FELLOWSHIP.

Mr. T. Stevens [F.] was transferred to the Retired Fellowship.

ELECTION OF STUDENTS.

90 Probationers were elected as Students of the R.I.B.A.

Notices

THE THIRD GENERAL MEETING.

The Third General Meeting (Business) of the Session 1926-27 will be held on Monday, 29 November 1926, at 8 p.m., for the following purposes:

To read the Minutes of the General Meeting (Ordinary) held on 15 November 1926; formally to admit members attending for the first time since their election or transfer.

To proceed with the election of candidates for membership whose names were published in the *JOURNAL* for 6 November 1926 (pp. 36-40).

To consider the Council's proposals for the amendment of Bye-law 29 with regard to the representation of the Allied Societies on the Council and to pass the following resolutions:—

(i) That Bye-law 29 (c) be amended as follows:

Twenty-two representatives of societies in alliance with the Royal Institute within the United Kingdom or the Irish Free State distributed and selected as follows:

(i) Six representatives from the Northern Province of England, which territory shall be deemed to include the Northern Architectural Association, the Manchester Society of Architects, the Liverpool Architectural Society, the York and East Yorkshire Architectural Society, the Leeds and West Yorkshire Architectural Society, and the Sheffield, South Yorkshire and District Society of Architects and Surveyors.

(ii) Five representatives from the Midland Province of England, which territory shall be deemed to include the Birmingham Architectural Association, the Leicester and Leicestershire Society of Architects, the Northamptonshire Association of Architects, the Nottingham and Derby Architectural Society, and the Norfolk and Norwich Association of Architects.

(iii) Four representatives from the Southern Province of England, which territory shall be deemed to include the Devon and Cornwall Architectural Society, the Wessex Society of Architects, the Berks, Bucks and Oxon Architectural Association, and the Hampshire and Isle of Wight Architectural Association.

(iv) Four representatives of Allied Societies in Scotland nominated by the Council of the Incorporation of Architects in Scotland.

(v) One representative of Allied Societies in Wales, nominated by the Council of the South Wales Institute of Architects.

(vi) Two representatives of Allied Societies in Ireland nominated respectively by the Councils of the Royal Institute of the Architects of Ireland and the Ulster Society of Architects.

Every such representative of an Allied Society must be a Fellow of the Royal Institute, and must be either the President of the Society which he represents or, in the event of the President's inability to act, a Member of the Council of such Society nominated by such Council.

(2) That the necessary steps be taken to obtain the sanction of the Privy Council to such amendment to Bye-law 29 as is required to give effect to this resolution.

SCALE OF PROFESSIONAL CHARGES: CLAUSE (F) OF THE CONDITIONS OF ENGAGEMENT.

To consider the recommendation of the Council that Clause (F) of the Conditions of Engagement which form part of the Scale of Charges should be revised as follows:

(F) In all cases where special construction or equipment is necessary, a Consultant or Consultants may be required. His or their selection shall be at the architect's discretion, in consultation with the client. The fees of such Consultants or Specialists are not included in the architect's percentage charges.

R.I.B.A. LONDON ARCHITECTURE MEDAL.

The attention of members is drawn to the Form of Nomination and the conditions, subject to which the award will be made, for a building completed within a radius of four miles of Charing Cross during the three years ending 31 December 1926, which were issued with the last No., and which are also issued separately with the current No. of the JOURNAL. Any member of the Royal Institute is at liberty to nominate any building (not excluding his own work) for consideration by the Jury. The Nomination Forms should be returned to the Secretary, R.I.B.A., not later than 28 February 1927.

THE BUILDING INSCRIPTIONS OF THE ACROPOLIS OF ATHENS.

Mr. Arthur H. Smith, C.B., M.A., F.B.A., F.S.A., Hon. A.R.I.B.A., President of the Society for the Promotion of Hellenic Studies, will deliver a lecture illustrated by lantern slides at the Royal Institute of British Architects on Monday, 6 December, at 8 p.m., on the subject of "The Building Inscriptions of the Acropolis of Athens."

Those interested in the subject who desire to be present should make application to the Secretary R.I.B.A., 9 Conduit Street, W.1.

Competitions

LEAGUE OF NATIONS BUILDING AT GENEVA.

The conditions of the competition for the new building at Geneva have been received. The jury consists of M.H.P. Berlage (The Hague), Sir John J. Burnet (London), M. Charles Gato (Madrid), M. Joseph Hoffman (Vienna), M. Victor Horta (Brussels), President; M. Charles Lemaesquier (Paris), M. Karl Moser (Zurich), M. Attilio Muggia (Bologna), M. Ivar Tengbom (Stockholm). The competition will be open until 25 January 1927. Total cost including the architect's fees should in no case exceed the total sum of 13 million Swiss francs. Copies of the conditions may be obtained from the Secretary R.I.B.A.

RECONSTRUCTION OF THE MOSQUE OF AMROU, CAIRO, COMPETITION.

Members of the Royal Institute who are considering taking part in the above competition are strongly recommended to consult the Secretary R.I.B.A. before deciding to compete.

SCHEME FOR BUILDING LARGE RESIDENCES, CAIRO.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members are advised to take no part in the competition.

COMPETITION FOR THE LAYOUT OF HOUSES ON PENY-WAUN SITE FOR THE LLANTARNAM URBAN DISTRICT COUNCIL.

Members of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

MANCHESTER TOWN HALL EXTENSION. PRELIMINARY COMPETITION.

The Corporation of the City of Manchester invite architects to submit designs in competition for the Town Hall Extension, Municipal Offices, and Public Reference Library proposed to be erected on a site adjoining the Town Hall. Assessors, Mr. T. R. Milburn [F.], Mr. Robert Atkinson [F.] and Mr. Ralph Knott [F.]. Last day for questions 2 October 1926. Final date for submission of designs 8 January 1927. Conditions may be obtained by applying to the Town Clerk, Town Hall, Manchester, and depositing £1 18s.

Members' Column

APPOINTMENT VACANT.

ASSISTANT required, age between 26 and 34, with practical experience combined with Gothic and Antiquarian sympathies.—Apply, stating experience and salary required, to Box No. 1511, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

PARTNERSHIP WANTED.

ARCHITECTURAL PARTNERSHIP wanted to purchase in busy London office by F.R.I.B.A. (41). Member of the Institute for 19 years; keen and energetic, considerable experience with well-known London

Architects and in designing and carrying out work in own practice in the Provinces, which is at present dormant through bad trade. Excellent references given and capital available according to proposition.—Reply Box 1310, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE WANTED.

A FELLOW of some standing wishes to share an office. Neighbourhood of Charing Cross preferred. State terms and full particulars.—Box No. 1611, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

A FIRM of Architects in Manchester offers a share of a fully equipped suite of offices with clerical and telephone service. To a young, thoroughly qualified and ambitious Associate of the Institute, with some local interests, an opportunity is offered to build up a connection upon economical terms. While neither a salaried post, nor a partnership in any form is intended, a suitable man might reckon upon a limited amount of work being put in his way, with the possibility of a reversionary interest in an old-established practice.—Apply Box No. 2536, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

PREPARATION OF PERSPECTIVES.

ARCHITECTS (S.W. Counties) undertake the preparation of perspectives. Line perspectives for reproduction a speciality.—Address, Box No. 1311, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

MR. J. LOCKWOOD HALL [F.] (of the firm of McIntosh & Hall) has retired from the Public Works Department and has changed his address to 222 St. Andries Street, Pretoria, South Africa. He will be pleased to receive trade catalogues.

Minutes II

SESSION 1926-27.

At the Second General Meeting (Ordinary) of the Session 1926-27, held on Monday, 15 November 1926, Mr. E. Guy Dawber, F.S.A., President, in the chair. The attendance book was signed by 31 Fellows (including 16 members of the Council, 35 Associates (including 5 members of the Council), 12 Licentiates (including 4 members of the Council), 1 Hon. Fellow, 3 Hon. Associates, 1 Retired Fellow, and a large number of visitors.

The Minutes of the First General Meeting, held on 1 November 1926, having been taken as read, were confirmed and signed by the Chairman.

The Hon. Sec. announced the death of the following members:

SAMUEL BOLTON ASHWORTH, transferred to Fellowship, 1925.

JOHN WILLIAM BOYD, transferred to Licentiate 1925, and elected Fellow 1925.

WALTER HENRY BRIERLEY, elected Fellow 1906. A member of the R.I.B.A. Council 1911-1912.

CHARLES HENRY CHANNON, elected Fellow 1899. A Past-President of the York and East Yorkshire Architectural Society and representative of that body on the R.I.B.A. Council 1901-1903.

PROFESSOR CHARLES GOURLAY, elected Associate 1887, and Fellow 1921.

SIR CHARLES TAMLIN RUTHEN, elected Fellow 1918.

GEORGE WITTET, elected Licentiate 1912, and Fellow 1915.

ROBERT JOHN BEALE, elected Associate 1884.

CHARLES EDWARD SAYER, elected Associate 1881.

BOAZ BLOOMER, transferred to Licentiate 1925.

JOHN CHARLES BOURNE, elected Licentiate 1910.

ROBERT DIXON, elected Licentiate 1911.

ARNOLD JAMES THOMAS ELLISON, transferred to Licentiate 1925.

SAMUEL MCCLURE, transferred to Licentiate 1925.

JOHN HENRY MAYBURY, elected Licentiate 1911.

HENRY KRAUSS NIELD, transferred to Licentiate 1925.

GEORGE HENRY PHILLOTT, transferred to Licentiate 1925.

GEORGE GUIDO SCHWARTZ, elected Licentiate 1912.

WILLIAM ARTHUR TEBBS, elected Licentiate 1912.

EDMUND JOHN WARD, elected Licentiate 1911.

WILLIAM HERBERT WEBB, elected Licentiate 1910.

EDWARD HENRY BRUTON, elected Associate 1881, Fellow 1890, and transferred to list of Retired Fellows 1910.

JOHN KASSALL, elected Member Society of Architects 1884, transferred to Retired List 1908, and transferred to R.I.B.A. 1925.

It was Resolved that the regrets of the Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The President presented the R.I.B.A. Medal and Diploma for a building completed within a radius of four miles from Charing Cross during the three years ending 31 December 1925, to Sir Edwin Lutyens, R.A. [F.], for his building "Britannic House," Finsbury Circus.

Mr. J. B. Lloyd, a director of the Anglo-Persian Oil Company, and Sir Howell Williams, a director of the firm of Messrs. J. Howell Williams, Ltd., having spoken, Sir Edwin Lutyens briefly expressed his thanks.

Mr. H. V. Lanchester [F.], having read a Paper on "Bridges and Traffic," and illustrated it by lantern slides, a discussion ensued, and on the motion of Mr. Harold Swann, Chairman of the L.C.C. Town Planning Committee, seconded by Sir Robert Perks, Bart., a vote of thanks was passed to Mr. Lanchester by acclamation, and was briefly responded to.

The President announced that by a resolution of the Council, Mr. Charles F. Stevens had ceased to be a Fellow of the Royal Institute, and that Mr. Arthur George Bray had been suspended from the Associateship.

The proceedings closed at 10.25 p.m.

ARCHITECTS' BENEVOLENT SOCIETY.

INSURANCE DEPARTMENT.

NEW POLICIES.

The Architects' Benevolent Society Insurance Department has in preparation a special motor policy which it is hoped will prove of particular interest to architects both from the point of view of the low premiums quoted and of the security offered. The Society is also elaborating a house purchase scheme whereby architects will be assisted in the purchase of a house, provided it is for their own occupation, by means of a loan secured upon the house, with a policy of endowment assurance to provide for its repayment.

Particulars will be available at an early date, and will be supplied on application to the Secretary, A.B.S., 9 Conduit Street, W.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

Dates of Publication.—1926: 4th, 18th December, 1927: 8th, 22nd January; 5th, 19th February; 5th, 19th March; 2nd, 23rd April; 7th, 21st May; 11th, 25th June; 17th July; 13th August; 17th September; 15th October.

